

A note on “the Different Rigvedic Terms denote Distinct Relationships”

VR Patil (email:vrpmet@yahoo.com)

Man is a social animal and due to this fact, since ancient time, he is actively involved in the process of development a close bonding with the other members of society. With the intention to maintain good relationships with other human beings, man has set certain rules to live in a dignified manner. In short, a society or a group of people who live together is governed by common norms, rules, and values that guide the behaviour of its members. Either through interaction with his family members, or friendships or engagements with different groups, since the inception of a settled life, man is biologically, mentally and socially connected with the other members of society with some of whom he shares dwelling place too. These people are generally called as **his relatives** or **friends** depending on the nature of their relationships.

Relationship is generally defined as a manner in which two or more people are connected or simply the state of being connected. A **family relationship** is a connection between the individuals bonded by blood, marriage, adoption, with a long-term emotional commitment, such as parents, grandparents, siblings, or guardians.

Society is a large group of people who live together and share common traditions, language, beliefs, and values. It means to say that when **several families** live at one place, then it makes a **society**.

Generally speaking, a **family** is defined as an intimate domestic group of people related to one another by the bonds of blood, sexual relationship, or social cum legal ties. When a man marries a matured woman, they are declared as **husband** and **wife** respectively. When both produce a child through sexual interaction, then man becomes **father** and woman becomes **mother** of a new born baby. A male child born from the common parents is known as their **son** and their female child is identified as **daughter**. Then **son** and **daughter** originated from the same parents, are termed as the **siblings** and in a close-knit family structure, they are treated as **brother** and **sister** respectively. Thus, because of the institution of marriage, a man's family gets expanded, and with the **development of new social but close relationships**, a family continues to hold its members together by the **bonds of kinship**.

In this note, we would briefly discuss the **terms used by the Rigvedic Poets** in their compositions to **identify different relationships** existed at that time.

A. Father and Mother as the base of family structure:

Father and **mother** refer to a child's male and female parents respectively. In combination, "mother and father" is a noun phrase used to identify an individual's parents. Together, they form the foundation of a traditional nuclear family structure.

Father: Primarily refers to the male parent.

Mother: Primarily refers to the female parent.

Generally speaking, **Father is treated as Protector** and **Mother is considered as Nurturer**.

References depicting Father (पिता/ पितृ) and Mother (माता/ मातृ/ अम्बा) together

In many hymns of **Rigved**, the terms **Father/Pita** (पिता/ पितृ) and **Mother/Mata** (माता/ मातृ/ अम्बा) are noticed in the same verses. Here we would take up for discussion some of them.

Rv-4.6,7: *na yasya sātur janitor avāri na mātārāpitarā nū cid iṣṭau |*
adhā mitro na sudhitah pāvakoagnir dīdāya mānuṣṭṣu vikṣu ||

Naught hindered his production, Bounteous Giver: his **Mother and his Sire** were free to send him.

Then as **Friend** benevolent, refulgent, **Agni** shone forth in human habitations.

Comment: In the above verse, the Composer talks about the undefined **mother** and **father** of pure **Agni** who regularly takes birth in the houses of human (*Manu*) settlement.

Rv-1.160,2: *uruvyacasā mahinī asaścatā pitā mātā ca bhuvanāni rakṣataḥ |*
sudhrṣṭame vapuṣye na rodasī pitā yat sīmabhi rūpairavāsayat ||

Widely-capacious **Pair, mighty**, that never fail, the **Father and the Mother** keep all creatures safe:

The **two world-halves**, the spirited, the beautiful, because the **Father** hath clothed them in goodly forms.

Comment: The verse is from the hymn dedicated to **Heaven and Earth**, and hence here the terms *pitā mātā* stand for them as the **Universal Parents** who protect all living beings.

Rv-7.55,5: *sastu mātā sastu pitā sastu śvā sastu viśpatih |*
sasantu sarve jñātayaḥ sastvayamabhito janah ||

Sleep **mother**, let the **father sleep**, sleep dog and master of the house.

Let all the kinsmen sleep, sleep all the people who are round about.

Comment: The verse is from the hymn addressed to **Vastoshpati**, the **Protector of Dwelling Places**, wherein, the Poet wishes all the people who live in house including **father, mother, dog**, the lord of the house should have undisturbed or sound sleep.

Rv-8.98,11: *tvam hi naḥ pitā vaso tvam mātā śatakrato babhūvitha | adhā te sumnamīmahe ||*

For gracious **Satakratu**, thou hast ever been a **Mother and a Sire** to us, So now for bliss we pray to thee.

Comment: In the above verse, the Composer has called **Indra/Shatakratu** as his **mother** and **father**.

Rv-5.43,2: *ā suṣṭutī namasā vartayadhyai dyāvā vājāya pṛthivī amṛdhre |
pitā mātā madhuvacāḥ suhastā bhare-bhare no yaśasāv aviṣṭām ||*

With reverence and fair praise will I bring hither, for sake of strength, exhaustless **Earth and Heaven**.

Father and Mother, sweet of speech, fair handed, may they, far-famed, in every fight protect us.

Comment: In this verse, Heaven and Earth are considered as the **Father** and **Mother** means the **Universal Parents** who guard all the living beings.

Rv-5.60,5: *ajyeṣṭhāso akaniṣṭhāsa ete sam bhrātaro vāvṛdhuḥ saubhaghāya |
yuvā pitā svapā rudra eṣāṃ sudughā pṛśniḥ sudinā marudbhyaḥ ||*

None being eldest, none among them youngest, as brothers they have grown to happy fortune.

May their **Sire Rudra**, young and deft, and **Prsni** pouring much milk, bring fair days to the **Maruts**.

Comment: The verse belongs to hymn devoted to **Maruts** (plural) wherein the Poet informs us that **Rudra is Maruts' Father** and **Prisni is their Mother**.

Rv-6.16,35: *garbhe mātuh pituṣ pitā vididyutāno akṣare | sīdannṛtasya yonimā ||*

His **Father's Father**, shining in his **Mother's** everlasting side. Set on the seat of **holy Law**.

Comment: In the above verse, the Poet has described, **Agni of Yajna** is sitting in the womb of his **mother**, but acting like his **father's father**.

Rv-6.70,6: *ūrjaṃ no dyauśca pṛthivī ca pinvatām pitā mātā viśvavidā sudāṃsasā |*
saṃrarāṇe rodasī viśvaśambhuvā sanīṃ vājaṃ rayimasme saminvatām ||

May **Heaven and Earth** make food swell plenteously for us, all-knowing **Father**, **mother**, wondrous in their works.

Pouring out bounties, may, in union, both the Worlds, all beneficial, send us gain, and power, and wealth.

Comment: In the above verse, **Heaven and Earth** are treated as all knowing **Father** and **Mother** respectively and hence Composer demands wealth and strength from them.

Rv-10.60,7: *ayaṃ mātāyaṃ pitāyaṃ jīvāturāgamat |*
idaṃ tavaprasarpaṇaṃ subandhavehi nirihi ||

This is the **mother**, **this the sire**, this one hath come to be thy life.

What brings thee forth is even this. Now come, **Subandhu**, get thee forth.

Comment: The Poet tells **Subandhu**, your life givers means **Father** and **Mother** are present here. You come out of the mental enclosure you have constructed around you. Verse implicitly tells us that the real character **Subandhu** has some mental health problem. The Poet wants to help him to overcome of the mental issue with the help of **his parents**.

Rv-10.189,1: *āyaṃ gauḥ pṛśnirakramīdasadan mātaraṃ puraḥ | pitaraṃ ca prayan svaḥ ||*

This spotted Bull hath come, and sat before the **Mother in the east**, Advancing to his **Father heaven**.

Comment: Composer of the above verse says that the **Spotted bull (Surya/the Sun)** is presently sitting in the east before his **Mother (Earth)** and would soon move towards his **Father (Heaven)**.

References of Father

Rv-1.31,10: *tvamagne pramatistvaṃ pitāsi nastvaṃ vayaskṛt tava jāmāyo vayam |*
saṃ tvā rāyaḥ śatinaḥ saṃ sahasriṇaḥ suvīraṃ yanti vratapāmadābhya ||

Agni, thou art our providence, **our Father thou** - we are thy brethren and thou art our spring of life.

In thee, rich in good heroes, guard of high decrees, meet hundred, thousand treasures, O infallible!

Comment: In the above verse, the Composer mentions **Agni is his Father**.

Rv-1.80,16: *yamatharva manuṣ pitā dadhyam dhiyamatnata |*
tasmin brahmāṇi purvathendra ukthā samagmatārcan svarājyam ||

Still as of old, whatever rite **Atharvan, Manus sire of all,**

Dadhyach performed, their prayer and praise united in that **Indra meet,** lauding his own imperial sway.

Comment: Since ancient time, **Atharvan, Manu the Father** of all (Priests) and then **Dadhyach,** have performed the Yajna rite using their insightful thinking. Now Poet says that he too wants to continue the old tradition of glorification of **Indra.**

Rv-2.33,13: *yā vo bheṣajā marutaḥ śucīni yā śantamā vṛṣaṇo yā mayobhu |*
yāni manuravṛṇītā pitā nastā sam ca yoścarudrasya vaśmi ||

Of your pure medicines, O potent **Maruts,** those that are wholesomest and health bestowing.

Those which **our father Manu hath selected,** I crave from. Rudra for our gain and welfare.

Comment: The Poet of above verse states that his **Father Manu** has selected **Maruts** the **children of Rudras** to look after the overall welfare of the Priests.

Rv-9.82,3: *parjanyaḥ pitā mahiṣasya parṇino nābhā pṛthivyā giriṣukṣayam dadhe |*
svasāra āpo abhi gā utāsaran sam grāvabhīrnasate vīte adhware ||

Parjanya is the Father of the Mighty Bird: on mountains, in earth's centre hath he made his home.

The waters too have flowed, the Sisters, to the kine: he meets the pressing-stones at the beloved rite.

Comment: In the above verse the Poet says that **Parjanya** is the **Father of Soma,** which indirectly means that for the proper growth of **Soma** plant, **water in a large quantity** is required. The place/mountain where Soma grows, has become the **nābhā pṛthivyā /Centre of Earth** (probably means the **centre of attraction** for all those who want to enjoy the best quality Soma juice). After proper growth only, **Soma** will meet the pressing-stones.

Rv-9.87,2: *svāyudhaḥ pavate deva induraśastihā vrjanam rakṣamāṇaḥ |*
pitā devānām janitā sudakṣo viṣṭambho divo dharuṇaḥ pṛthivyāḥ ||

Indu, the well-armed God, is flowing onward, who quells the curse and guards from treacherous onslaught,

Father, begetter of the Gods, most skilful, the buttress of the heavens and earth's supporter.

Comment: In the above verse, the Composer has designated **Indu**, the **self-purified Soma** as the **Father** and the **originator of the Gods**.

References of Mata /Amba / Janitva/Mother

Rv-2.41,16: *ambitame nadītame devitame sarasvati |*

*apraśastā iva smasi praśastim**amba** nas kṛdhi ||*

अम्बितमे नदीतमे देवितमे सरस्वति | अप्रशस्ता इव समसि परशस्तिमम्ब नस कर्धि ||

Best Mother, best of Rivers, best of Goddesses, **Sarasvati**,

We are, as 'twere, of no repute and dear Mother, give thou us renowned.

Comment: In the above verse, the Poet has called river **Saraswati** as ***ambitame*** /the best Mother.

Rv-4.18,4: *kiṃ sa ṛdhak kṛṇavad yaṃ sahasram māso jabhāra śaradaś ca pūrvīḥ |*

*nahī nv asya pratimānam asty antar jāteṣūta ye **janitvāḥ** ||*

What strange act shall he do, he whom his **Mother bore for a thousand months and many autumns?**

No peer hath he among those born already, nor among those who shall be born hereafter.

Comment: Hymn **Rv-4.18** cryptically describes the **birth of Indra**. In the above verse, the Poet has illustrated that **Indra's mother (janitvā)** bore him for thousand months and autumns. It means to say that, especially to shape a **new warrior god**, the pre-Rigvedic Rishis took a very long time so as to make **Indra** very unique and incomparable God.

Rv-7.36,6: *ā yat sākaṃ yaśaso vāvaśānāḥ **sarasvatī saptathī sindhumātā** |*

yāḥ suṣvayanta sudughāḥ sudhārā abhi svena payasā pīpyānāḥ ||

Coming together, glorious, loudly roaring - **Sarasvati, Mother of Floods, the seventh.**

With copious milk, with fair streams, strongly flowing, **full swelling with the volume of their water.**

Comment: In the hymn devoted to **Visvedeva**, the Composer has lauded river **Saraswati** as the **Mother of Streams/सिन्धुमाता**, but the Poet of this verse has positioned her as **seventh-one**. Additionally, the Poet has pointed out the fact that when **flows in full capacity**, she carries **her own water/milk** means, she does not depend on **other** or **outside sources/ streams** for the supply of water (**totally rain-fed** but **seasonal river**/refer to verses **Rv-6.49,7** and **Rv-7.95,2**).

Rv-1.23,16: *ambayo yantyadhvabhirjāmayo adhvarīyatām | pr̥ñcatīrmadhunā payaḥ |*

Along their paths the **Mothers** go, sisters of **priestly ministrants**, mingling their sweetness with the milk.

Comment: Poet here says that during the Yajna ritual, the **jamayo** / siblings (drops of water?) follow the path of **Mothers** (streams of water) as they mix their sweetness with the milk.

Rv-10.97,2: *śataṃ vo amba dhāmāni sahasramuta vo ruhaḥ |*

adhāśatakratvo yūyamimaṃ me agadaṃ kṛta ||

Ye, **Mothers**, have a hundred homes, yea, and a thousand are your growths.

Do ye who have a thousand powers free this my patient from disease.

Comment: In the hymn dedicated to **Plants**, the Composer has highlighted the fact that **Mothers (plants)** grows in hundred different locations means readily available in many places and have thousand shoots. Due to their **hundred powers (śatakratvo)**, these plants can free his patient from disease (in addition to Priest, the Poet may be working as **Vaidya/physician**).

Rv-8.96,1: *asmā uṣāsa ātiranta yāmamindrāya naktamūrmyāḥ suvācaḥ |*

asmā āpo mātaraḥ sapta tasthurn̐bhyastarāya sindhavaḥ supārāḥ ||

For him the Mornings made their courses longer, and Nights with pleasant voices spoke to Indra.

For him the **Floods** stood still, the **Seven Mothers, Streams** easy for the heroes to pass over.

Comment: Here the floods or streams are denoted as **Seven Mothers**.

Rv-10.132,6: *yuvorhi mātāditirvicetasā dyaurna bhūmih̐ payasāpupūtani |*

ava priyā didiṣṭana sūro ninikta raśmibhiḥ ||

Your **Mother Aditi**, ye wise, was purified with water even as earth is purified from heaven.

Show love and kindness here below: wash her in rays of heavenly light.

Comment: In the hymn addressed to **Mitra-Varuna**, the Composer has called **Aditi** as their **Mother**.

B. Son:

A **son** is a male child or person in relation to his parents or ancestors. Rigvedic Poets have mostly used words like सूनु/*sunu* and पुत्र/*putra*/नपात/*napat* to indicate the male offspring.

Many Rigvedic Composers in their compositions have used following Sanskrit phrases to glorify their favourite God **Agni** as the “**Son of Strength/Power/Adventure**”.

- ❖ सूनो सहसो/ *sūno sahaso*
- ❖ सूनुः सहस/ *sūno sahasa*
- ❖ सहसस पुत्र/ *sahasas putra*
- ❖ पुत्र सहसो/ *putra sahaso*
- ❖ ऊर्ज आ नपातम/ *ūrja ā napātam*
- ❖ ऊर्जो नपातं/ *ūrjo napātam*

Additionally, अपां नपात/*Apam Napat* is known as the **child/son of waters**, which manifests one of the forms of **Agni/fire**.

Following Rigvedic verses denote the use of various Sanskrit words to represent “**son**” in them.

Rv-1.34,6: *rir no aśvinā divyāni bheṣajā triḥ pārthivāni trir u dattam adbhyaḥ |*
omānaṃ śaṃyor mamakāya sūnave tridhātu śarma vahataṃ śubhas patī ||

Thrice, **Asvins**, grant to us the heavenly medicines, thrice those of earth and thrice those that the waters hold.

Favour and health and strength bestow upon my son; triple protection, Lords of Splendour, grant to him.

Comment: Through this verse, Poet demands triple protection in the form of all-round help, good health and mental cum physical strength for **his son/successor** from the gods **Asvins**.

Rv-2.36,2: *yajñaiḥ sammiślāḥ prṣatībhīrṣṭibhīryāmañchubhrāso añjiṣu priyā uta |*
āsadyā barhīrbharatasya sūnavaḥ potrādā somaṃ pibatā divo naraḥ ||

Busied with sacrifice, with spotted deer and spears, gleaming upon your way with ornaments, yea, our

Friends,

Sitting on sacred grass, ye **Sons of Bharata**, drink Soma from the Potar's bowl, O Men of heaven.

Comment: In the above verse, the Poet has pointed out the fact that the **Sons of Bharata** personally attended **Yajna** who were requested to drink Soma from the Potar's bowl.

Rv-3.29,3: *uttānāyāmava bharā cikitvān sadyaḥ pravītā vṛṣaṇaṃ jajāna |*
aruṣastūpo ruśadasya pāja ilāyās putro vayune.ajaniṣṭa ||

Lay this with care on that which lies extended: straight hath she borne the Steer when made prolific.

With his red pillar-radiant is his splendour -in our skilled task is born the **Son of Ila**.

Comment: In the above verse, there is a reference of **ilāyās putro** / the **Son of Ila**.

Rv-3.33,5: *ramadhvaṃ me vacase somyāya ṛtāvarīrupa muhūrtamevaiḥ |*
pra sindhumachā bṛhatī manīṣāvasyurahve kuśikasya sūnuḥ ||

Linger a little at my friendly bidding rest, Holy Ones, a moment in your journey.

With hymn sublime soliciting your favour **Kusika's son** hath called unto the River.

Comment: In the above verse, the Poet has called himself as the **Son of Kushika**.

Rv-3.53,24: *ima indra bharatasya putrā apapitvaṃ cikiturna prapitvam |*
hinvantyaśvamarāṇaṃ na nityaṃ jyāvājāṃ pari ṇayantyājau ||

These men, the **sons of Bharata**, O Indra, regard not severance or close connexion.

They urge their own steed as it were another's, and take him, swift as the **bow's string**, to battle.

Comment: Similar to verse **Rv-2.36,2**; the Composer of above verse has also introduced the warrior class people as the **bharatasya putrā**/ the **Sons of Bharata**.

Rv-6.18,14: *tamu tvā dadhyaṃṇī ṛṣiḥ putra īdhe atharvaṇaḥ |vṛtrahaṇaṃ purandaram ||*

Thee. Vrtra's slayer, breaker down of castles, hath **Atharvan's son**, **Dadhya** the **Rsi**, lighted up

Comment: Here the Poet has declared **Rishis Dadhyac** is the **son of Atharvan**.

Rv-8.8,4: *ā no yātaṃ divas paryāntarikṣādadhapiyā |*

putraḥ kaṇvasya vāmiha suṣāva somyaṃ madhu ||

Come to us hither from the heavens, come from mid-air, well-loved by us.

Here **Kanva's son** hath pressed for you the pleasant meath of Soma juice.

Comment: Here the **Poet** makes an announcement about himself as the **son of Kanva**.

Rv-10.62,5: *virūpāsa id ṛṣayasta id gambhīravepasah |*
te aṅgirasah sūnavaste agneḥ pari jajñire ||

Distinguished by their varied form, **these Rsis** have been deeply moved.

These are the **sons of Angirases**: from **Agni** have they sprung to life.

Comment: In the above verse, the Composer states that the **Virupas** the Rishis are capable to take varied forms, they are the **sons of Angirasa** and have **originated from Agni**.

Presence of Some Special phrases in the Songs related to word “Son”

1. In the verse **Rv-7.67,1**: सूनुर्न पितरा/ *sūnurna pitarā* —like a **Son to his parents**.
2. In the verse **Rv-8.69,4**: **Indra** is called as सूनुं सत्यस्य/ *sūnuṃ satyasya*- **Son of truth**.
3. In the verse **Rv-10.183,1 & 2**: पुत्रकाम/ *Putrakama*—**desirous to have sons**.

Note: On the basis of a brief description/hint available in the hymn **Rv-10.183**; during the post-Rigvedic period, a new **Putra-kameshti/ पुत्रकामेष्टि Yajna** would have been developed by the new generation Priests.

References of “Father and Son” together

Rv-1.89,9: *śatamin nu śarado anti devā yatrā naścakrā jarasaṃ tanūnām |*
putrāso yatra pitaro bhavanti mā no madhyā rīṣatāyurghantoh ||

A **hundred autumns** stand before us, O **ye Gods**, within whose space ye bring our bodies to decay;

Within whose space **our sons become fathers** in turn. Break ye not in the midst our course of fleeting life.

Comment: The Old Poet reports that, he has already reached **hundred autumns lifespan**, and now his body has changed its shape (deformed). His **Sons have already become Fathers**. O Gods, do not harm us at the final stage of life.

Rv-7.26,2: *uktha-ukthe soma indraṃ mamāda nīthe-nīthe maghavānaṃ sutāsaḥ |*
yadīṃ sabādhaḥ pītaraṃ na putrāḥ samānadakṣā avase havante ||

At every laud the **Soma gladdens Indra**: pressed juices please him as each hymn is chanted.

What time the priests with one united effort call him to aid, as **sons invoke their father**.

Comment: The Composer of the hymn dedicated to **Indra**, in the above verse says that as the **Sons** expect help/guidance from their **Father** while performing Yajna ritual, in the same way, the Priests expect **Indra to aid them**.

C. Daughter:

A **daughter** is a female child or woman in relation to her parents. In most of the Rigvedic Poems, the Composers have used Sanskrit word दुहितृ/ दुहिता for **Daughter**.

After scanning Rigvedic verses for the presence of word दुहितृ/ दुहिता /Daughter, the most favourite daughters of Rigvedic Poets are found to be as follows.

1. **उषा/Dawn:** दिवो दुहिता/*divo duhitā*/ दुहिता दिव / दुहितर्दिवः/the **Daughter of Heaven**.
2. **सूर्या/Suryaa:** सूर्यस्य दुहिता/*sūryasya duhitā* /सूरे दुहिता/*sūre duhitā*/ the **Daughter of Sun**.

References of the term दुहितृ/ दुहिता/Daughter in the Rigvedic Hymns

In this section, we are going to discuss some of the Rigvedic verses that deal with the term **Daughter** including its application for the Vedic characters like **Usha** and **Suryaa** in them.

उषा /Dawn, the Daughter (s) of Heaven

Rv-4.51,1: *idam u tyat purutamam purastāj jyotis tamaso vayunāvad asthāt |*
nūnam divo duhitaro vibhātīr ghātum kṛṇavann uṣaso janāya ||

Forth from the darkness in the region eastward this most abundant splendid light hath mounted.

Now verily the far-refulgent **Mornings, Daughters of Heaven**, bring welfare to the people.

Rv-6.64,4: *sughota te supathā parvateṣvavāte apastarasi svabhāno |*
sā na ā vaha prthuyāmannṛṣve rayim divo duhitarīṣayadhyai ||

Thy ways are easy on the hills: thou passest Invincible! Self-luminous! Through waters.

So lofty Goddess with thine ample pathway, **Daughter of Heaven**, bring wealth to give us comfort.

Rv-1.48,1: *saha vāmena na uṣo vyuchā duhitardivaḥ |*
saha dyumnena brhatā vibhāvāri rāyā devi dāsvatī ||

Dawn on us with prosperity, O **Usas, Daughter of the Sky**.

Dawn with **great glory, Goddess, Lady of the light**, dawn thou with riches, Bounteous One.

Rv-10.39,12: *ā tena yātaṃ manaso javīyasā rathaṃ yaṃ vāṃ ṛbhavaścakruraśvinā |*
yasya yoghe duhitā jāyate diva ubhe ahanīsudine vivasvataḥ ||

Come on that Chariot which the **Rbhus** wrought for you, the Chariot, **Asvins** that is speedier than thought.
At harnessing whereof **Heaven's Daughter** springs to birth, and from Vivasvan come auspicious Night and Day.

Comment: Above four verses selected from four different Mandalas of Rigved manifest that the Poets of the Two Early (Mandala-4 and 6) and Two Late Mandalas (Mandala-1 and 10) of Rigved very-well knew the age-old mythical story of birth of **Usha/Dawn** and **Heaven as her father**.

सूर्या /Suryaa, the Daughter of the Sun

Rv-4.43,2: *ko mṛlāti katama āghamiṣṭho devānām u katamaḥ sambhaviṣṭhaḥ |*
rathaṃ kam āhur dravadaśvam āsum yaṃ sūryasya duhitāvṛṇta ||

Who will be gracious? Who will come most quickly of all the Gods? Who will bring bliss most largely?
What car do they call swift with rapid coursers? That which the **Daughter of the Sun** elected.

Rv-7.69,4: *yuvoḥ śriyaṃ pari yoṣāvṛṇta sūro duhitā paritakmyāyām |*
yad devayantamavathaḥ śacībhiḥ pari graṃsamomanā vāṃ vayo gāt ||

When night was turning to the grey of morning the maiden, **Surya's Daughter**, chose your splendour.
When with your power and might ye aid the pious he comes through heat to life by your assistance.

Rv-1.116,17: *ā vāṃ rathaṃ duhitā sūryasya kārṣmevātiṣṭhadarvatājayantī |*
viśve devā anvamanyata hṛdbhiḥ samu śriyā nāsatyā sacethe ||

The **Daughter of the Sun** your car ascended, first reaching as it were the goal with coursers.
All Deities within their hearts assented, and ye, Nasatyas, are close linked with glory.

Rv-9.113,3: *parjanyaavṛddhaṃ mahiṣaṃ taṃ sūryasya duhitābharat |*
taṃ gandharvāḥ pratyaghr̥bhñan taṃ some rasamādadhurindrāyendopari srava ||

Hither hath **Surya's Daughter** brought the wild Steer whom Parjanya nursed.

Gandharvas have seized bold of him, and in the Soma laid the juice. Flow, Indu, flow for Indra's sake.

Comment: Contents of the above four verses chosen from four different Mandalas of **Rigved**, belonging to the Early (**Mandala-4 and 7**) and the Late Mandalas (**Mandala-1 and 9**), make us clear that the generations of Rigvedic Composers were aware of the story of birth of **Suryaa**, who is believed to be the **Daughter of Surya/the Sun god**.

“Dawn and Night” are cryptically depicted as the Daughters who follow separate time

Rv-6.49,3: *aruṣasya duhitarā virūpe str̥bhiranyā pipiṣe sūro anyā |*

mithasturā vicarantī pāvake manma śrutaṃ nakṣata ṛcyamāne ||

Unlike in form are the Red God's **two Daughters**: one is the Sun's, and stars bedeck the other.

Apart, the Sanctifiers, in succession, come to the famed hymn, praised in holy verses.

Comment: In the above verse, the Poet from Bharadwaja clan says that there are **two daughters/ दुहितरा/ duhitarā** who move one after another, at different time. One of them regularly meets **अरुष/aruṣa/** the red God means **Surya/the Sun (Usha/Dawn)** and other one is decorated with the **stars (Nakta/Night)**. These two Daughters of Heaven are praised here.

Some Real references of the term दुहिता/duhitA/Daughter

Rv-10.40,5: *yuvām ha ghoṣā paryaśvinā yatī rājña ūce duhitāpr̥che vām narā |*

bhūtaṃ me ahna uta bhūtamaktave'śvāvate rathine śaktamarvate ||

To you, O Asvins, **came the daughter of a King, Ghosa**, and said, O Heroes, this I beg of you.

Be near me in the day, he near me in the night: help me to gain a car-borne chieftain rich in steeds.

Comment: In the above verse, **Ghosh** is said to be the Daughter of a **king**.

Rv-10.27,11: *yasyānakṣā duhitā jātvāsa kastāṃ vidvānabhimanyāte andhām |*

kataro meniṃ prati taṃ mucāte ya īṃvahāte ya īṃ vā vareyāt ||

When a **man's daughter** hath been ever **eyeless**, who, knowing, will be worth with **her for blindness**?

Which of the two will loose on him his anger-the man who leads her home or he who woos her?

Comment: In the above verse, the Composer has narrated a story of difficult situation faced by a **father whose daughter is blind** by birth and he is looking for a suitable match for her.

Rv-10.86,23: *parśurha nāma mānavi sākam sasūva viṃśa tim |*

bhadrambhala tyasyā abhūd yasyā udaramamayad viśvasmāndrauttarah ||

Daughter of Manu, Parsu bare a score of children at a birth.

Her portion verily was bliss although her burthen caused her grief.

Comment: The Poet of the above verse has used the new term **मानवी/ Manavi** to refer to the **Daughter of Manu/Man**.

Rv-10.159,3: *mama putrāḥ śatruhaṇo atho me duhitā virāt |*

utāhamasmi samjayā patyau me śloka uttamaḥ ||

My Sons are slayers of the foe, **my Daughter is a ruling Queen**.

I am victorious: over my Lord my song of triumph is supreme.

Comment: In the hymn **Rv-10.159,3** the Composer has presented the story of a powerful man who has many wives. Verse **Rv-10.159,3** tells us that one of his wives who wants to play a dominant role in the family, boasts about her children's acts as she claims that her sons are the slayer of many enemies and her **Daughter is the ruling Queen**.

Presence of the terms “Sons and Daughters” in the same verse

Rv-8.31,8: *putriṇā tā kumārīṇā viśvamāyurvyāśnutaḥ | ubhā hiranyapeśasā ||*

With **sons and daughters** by their side they reach their full extent of life.

Both decked with ornaments of gold.

Comment: Here the Poet says that both **Sons and Daughters** of a long-lived man (**पुत्रिणा ता कुमारिणा विश्वमायुर्व्यश्रुतः | उभा हिरण्यपेशसा ||**) have been decorated with the **gold ornaments**.

In short, in **Rigved**, most of the references of the term **Daughter** are linked to **Dawn** or **Suryaa** and a very few Poets have talked about other characters including **Night**.

D. Brother:

Brother is a title given to a male character who is related to another person by common ties or a parent (s). In Rigved, the words derived from भ्रातृ /bhrAtR or भ्रात्र/ bhrAtra are used by the Composers in the songs.

Rv-1.161,1: *kimu śreṣṭhaḥ kiṃ yaviṣṭho na ājagan kimīyate dūtyaṃ kad yadūcima |
na nindima camasaṃ yo mahākulo agne **bhrātardruṇa** id bhūtimūdima ||*

Why hath the Best, why hath the Youngest come to us? Upon what embassy comes he? What have we said?

We have not blamed the chalice of illustrious birth. We, **Brother Agni**, praised the goodness of the wood.

Comment: Above verse belongs to the hymn addressed to **Ribhus** wherein, on behalf of the **Ribhus** (three brothers who lived earlier to Rigvedic period), the Poet has called **Agni as their brother** and told the god that they have praised the goodness of the wood and not insulted anyone including Soma. Poet further says that he did not speak a bad word about any god.

Rv-4.1,2: *sa **bhrātaraṃ varuṇam** agna ā vavṛtsva devāṃ achā sumatī yajñavanasam
jyeṣṭhaṃ yajñavanasam |
ṛtāvānam ādityaṃ carṣaṇīdhṛtaṃ rājānaṃ carṣaṇīdhṛtaṃ ||*

As such, O Agni, bring with favour to the Gods thy **Brother Varuna who loveth sacrifice**.

True to the Law, the Aditya who supporteth men, the King, supporter of mankind.

Comment: Poet requests **Agni** to bring **Brother Varuna** for this sacrifice as the Elder God loves the ritual. The Aditya is the implementer of **Rta** and the supporter of the settled people.

Rv-5.85,7: *aryamyam varuṇa mitryam vā **sakhāyam** vā sadam id **bhrātaraṃ** vā |
veśam vā nityam varuṇāraṇam vā yat sīm āghaś cakṛmā śīsrathas tat ||*

If we have sinned against the man who loves us, have **ever wronged a brother, friend, or comrade**.

The neighbour ever with us, or a stranger, O Varuna, remove from us the trespass.

Comment: Above verse belongs to hymn addressed to **Varuna** wherein, the Poet appeal to **very friendly Varuna**, unknowingly, if he has committed sins against his friend, co-worker, **brother** or neighbour or even the outsider, to relieve him from such sins.

Rv-8.1,6: *vasyānindrāsi me pituruta bhrāturabhuñjataḥ |*

mātā came chadayathaḥ samā vaso vasutvanāya rādhase ||

O **Indra**, thou art more to me than **sire** or **niggard brother** is.

Thou and my mother, O Good Lord, appear alike, to give me wealth abundantly.

Comment: Poet tells **Indra** that **he** is not like Poet's own **father** and **brother** as both of them are not at all big hearted people. Whereas, the God is **very generous** like his **mother**. Hence the Composer request **Indra** to give him bountiful wealth.

Rv-10.55,1: *dūre tan nāma guhyaṃ parācairyat tvā bhīte ahvayetām vayo dhai |*

udastabhnāḥ prthivīm dyāmahīke bhrātuhputrān maghavan titviṣāṇaḥ ||

Far is that secret name by which, in terror, the worlds invoked thee and thou gavest vigour.

The earth and heaven thou settest near each other, and Maghavan, **madest bright thy Brother's Children**.

Comment: Poet tells **Indra**, due to fear (of **Vritra**) all over the world, their names remained hidden for a long, but you granted them courage (to appear). You again established Earth and Heaven at the proper locations. **Indra, your brother's sons started shining (visible) again**. It implicitly informs us that now the terror period (due to **Vritra**) is over and it is **raining all over the places** (here **Parjanya** could be the **brother of Indra** and **his sons** means **rains**).

Rv-10.162,5: *yastvā bhrātā patirbhūtvā jāro bhūtvā nipadyate |*

prajāṃ yaste jigāṃsati tamito nāśayāmasi ||

What rests by thee in borrowed form of **brother, lover, or of lord**.

And would destroy thy Progeny, even this will we exterminate.

Comment: Poet warns the evil spirit not to make an attempt to enter the womb of a pregnant woman as **brother, husband or lover** with the intention to destroy the growing foetus who would turn into a baby after some time.

Rv-10.186,2: *uta vāta pitāsi na uta bhrātota naḥ sakhā | sa nojīvātave kṛdhi ||*

Thou art our **Father**, Vata, yea, thou art a **Brother and a friend**. So give us strength that we may live.

Comment: Composer calls God **Vata** as his father, **brother**, and friend and requests the god to give him a longer life.

E. Sister:

A **Sister** is defined as a female who shares one or more parents with another person. It mainly refers to a family relationship (a female sibling), but it can also refer to women who share a close bond, organization, or common identity. Rigvedic Poets have used the terms **स्वसार/ svasāraṃ** and **स्वसा/svasa** in songs to depict **Sister**.

The **most popular sisters** of the Rigvedic document depicted as **saptasvasā /Seven Sisters** are the **Seven Rivers** and **daśa svasāra /Ten Sisters** are nothing but the **Ten Fingers**.

References of सप्तस्वसा /saptasvasā/ Seven Sisters: Seven Rivers (Sapta-Sindhu)

Rv-6.61,10: *uta naḥ priyā priyāsu saptasvasā sujuṣṭā |sarasvatī stomyā bhūt ||*

Yea, she most dear amid dear stream, **Seven-sistered**, graciously inclined, **Sarasvati** hath earned our praise.

Rv-7.66,15: *śīrṣṇaḥ-śīrṣṇo jaghatastasthuṣas patim samayā viśvamā rajaḥ |
sapta svasāraḥ suvitāya sūryaṃ vahanti harito rathe ||*

Lord of each single head, of fixed and moving things, equally through the whole expanse.

The **Seven Sister Bays** bear Surya on his car, to bring us wealth and happiness.

Rv-8.41,2: *tamū ṣu samanā girā pitṛṇām ca manmabhiḥ nābhākasyaprasastibhīryaḥ
sindhūnāmupodaye saptasvasā sa madhyamo nabhantāmanyake same ||*

Him altogether praise I with the song and hymns our fathers sang, and with Nabhaka's eulogies.

Him dwelling at the rivers' source, surrounded by his **Sisters Seven**.

Rv-8.59,4: *gṛtapruṣaḥ saumyā jīradānavahḥ sapta svasāraḥ sadana ṛtasya |
yā ha vāmindrāvaruṇā ghr̥taścutastābhirdhattaṃ yajamānāya śikṣatam ||*

Dropping oil, sweet with Soma, pouring forth their stream, are the **Seven Sisters** in the seat of sacrifice.

These, dropping oil, are yours, O Indra-Varuna: with these enrich with gifts and help the worshipper.

Rv-9.86,36: *sapta svasāro abhi mātaraḥ śīśuṃ navaṃ jajñānaṃ janyaṃ vipaścitam |
apāṃ gandharvaṃ divyaṃ nṛcakṣasaṃ somaṃviśvasya bhuvanasya rājase ||*

The **Sisters Seven**, the Mothers, stand around the **Babe**, the noble, new-born Infant, skilled in holy song,

Gandharva of the floods, divine, beholding men, Soma that he may reign as King of all the world.

Rv-1.164,3: *imaṃ rathamadhi ye sapta tasthuḥ saptacakraṃ sapta vahantyaśvāḥ |*
sapta svasāro abhi saṃ navante yatra ghavāṃ nihitā sapta nāma ||

The seven who on the seven-wheeled car are mounted have horses, seven in tale, who draw them onward.

Seven Sisters utter songs of praise together, in whom the names of the seven Cows are treasured.

Rv-1.191,14: *triḥ sapta mayūryaḥ sapta svasāro agruvaḥ |*
tāste viṣaṃ vi jabhrira udakaṃ kumbhinīriva ||

So have the peahens three-times-seven, so have the **maiden Sisters Seven**.

Carried thy venom far away, as girls bear water in their jars.

Rv-10.5,5: *sapta svasṛraruṣīrvāvaśāno vidvān madhva ujjabhārādṛśe kam |*
antaryeme antarikṣe purājā ichan vavrimavidatpūṣaṇasya ||

He, calling loudly to the **Seven red Sisters**, hath, skilled in sweet drink, brought them to be looked on.

He, born of old, in middle air hath halted, and sought and found the covering robe of Pusan.

Comment: With the exception of the verses **Rv-7.66,15** and **Rv-10.5,5**; in the remaining above mentioned verses, the phrase सप्तस्वसा /*saptasvasā* stands for **Seven Rivers**. However, in the verse **Rv-7.66,15** the term refers to **seven steeds of Surya's Ratha** and in the verse **Rv-10.5,5**; it is applicable to **Seven Red Flames of Agni**.

References of दश स्वसार /daśa svasāra /Ten Sisters: Ten Fingers

Rv-3.29,13: *ajījanannamṛtaṃ martyāso.asremāṇaṃ taraṇiṃ vīḷujambham |*
daśa svasāro agruvaḥ samīcīḥ pumāṃsaṃ jātamaḥ saṃ rabhante ||

Mortals have brought to life the God Immortal, the Conqueror with mighty jaws, unfailing.

The sisters ten, unwedded and united, together grasp the Babe, the new-born Infant.

Rv-4.6,8: *dvir yam pañca jījanan saṃvasānāḥ svasāro agnim mānuṣīṣu vikṣu |*
uṣarbudham atharyo na dantaṃ śukraṃ svāsam paraśuṃ na tighmam ||

He, Agni, whom the **twice-five sisters**, dwelling together, in the homes of men engendered.

Bright like a spear's tooth, wakened in the morning, with powerful mouth and like an axe well sharpened.

Rv-9.1,7: *tamīmaṇvīḥ samarya ā ghr̥bhṇanti yoṣaṇo **daśa**| **svasārah** pārye divi ||*

Ten sister maids of slender form seize him within the press and hold Him firmly on the final day.

Rv-9.71,5: *samī ratham na bhurijoraheṣata **daśa svasāro** aditerupastha ā |
jighādupa jrayati gorapīcyam padam yadasya matuthā ajījanan ||*

They, **the ten sisters**, on the lap of Aditi, have sent him forward like a car from both the arms.

He wanders and comes near the Cow's mysterious place, even the place which his inventions have produced.

Rv-9.91,1: *asarji vakvā rathye yathājau dhiyā manotā prathamo manīṣī |
daśa svasāro adhi sāno avye.ajanti vahniṃ sadanānyacha ||*

As for a chariot-race, the skilful Speaker, Chief, Sage, Inventor, hath, with song, been started.

The **sisters ten** upon the fleecy summit drive on the Car-horse to the resting places.

Rv-9.93,1: *sākamuḥṣo marjayanta **svasāro daśa dhīrasya dhītayo dhanutrīḥ |
hariḥ paryadravajjāḥ sūryasya droṇam nanakṣe atyo na vājī ||***

Ten sisters, pouring out the rain together, swift-moving thinkers of the sage, adorn him.

Hither hath run the gold-hued **child of Surya** and reached the vat like a fleet vigorous courser.

Rv-9.98,6: *dvīryam pañca svayaśasaṃ **svasāro** adrisamhatam |
priyamindrasya kāmyam prasnāpayantyūrmiṇam ||*

Whom, bright with native splendour, crushed between the pair of pressing stones.

The wavy Friend whom Indra loves-the **twice-five sisters** dip and bathe.

Comment: In the above verses, whether the Poets have used the phrases like **daśa svasāro** or **dvi pañca svasāro**; these terms definitely stand for the **Ten Fingers** of both hands.

Other References of the term “Sister (s)”

Twin or Two Sisters: Usha/Dawn and Nakta/Night

Rv-1.185,5: *saṃghachamāne yuvatī samante svasārā jāmī pitrorupasthe |*
abhijighrantī bhuvanasya nābhiṃ dyāvā rakṣataṃ pṛthivī no abhvāt ||

Faring together, young, with meeting limits, **twin Sisters** lying in their Parents' bosom.

Kissing **the centre of the world together**. Protect us, Heaven and Earth, from fearful danger.

Comment: As the above verse belongs to the hymn is devoted to **Heaven and Earth**, hence here the term *svasārā* /Sisters means **Usha/Dawn** and **Nakta/Night**.

“tisrbhya svasāro /Three Sisters” probably means Bharati, Ila, and Saraswati

Rv-2.5,5: *tā asya varṇamāyuvō neṣṭuḥ sacanta dhenavaḥ |*
kuvīt tisrbhya ā varam svasāro yā idam yayuḥ ||

Clothing them in his hues, the kine of him the Leader wait on him.

Is he not better than the **Three, the Sisters who have come to us?**

Comment: Although it is not clear from the content of the above verse, still it is believed that the reference of the **Three Sisters** hints at **Three Goddesses; Bharati, Ila and Saraswati**.

Depiction of the Two Rivers “Sutudri and Vipas” as the Sisters

Rv-3.33,9: *o ṣu svasāraḥ kārave śṛṇota yayau vo dūrādanasā rathena |*
ni ṣū namadhvaṃ bhavatā supārā adhoakṣāḥ sindhavaḥsrotyābhiḥ ||

List quickly, Sisters, to the bard who cometh to you from far away with car and wagon.

Bow lowly down; be easy to be traversed stay, Rivers, with your floods below our axles.

Comment: Poet calls Rivers **Sutudri** and **Vipas** as the **sisters** and requests them to bow down so that the he and the warriors/**Bharatas** who are travelling in the Wagons (Anasa) and Rathas would cross them easily.

Panis call Sarama as their Sister

Rv-10.108,9: *evā ca tvaṃ sarama ājaghantha prabādhitā sahasā daivyena |*
svasāraṃ tvā kṛṇavai mā punarghā apa te gavāṃ subhaghebhajāma ||

Even thus, O **Sarama**, hast thou come hither, forced by celestial might to make the journey.

Turn thee not back, for thou shalt be **our sister**: O Blest One, we will give thee of the cattle.

Comment: Above verse belongs to a dialogue hymn wherein, the **Panis** tell **Sarama** that, she is like **their sister**, do not to go back, be with them, they are ready to share cows possessed by them.

F. Ancestor:

Dictionary meaning of the term **Ancestor** is a person from whom the next generation people are descended or directly evolved and who is usually more remote in the line of descent than a grandparent. The term generally used for the family members who lived long before our grandparents, such as great-grandparents, forebears, and forefathers. In **Rigved**, the most commonly used term for the **ancestor** is पितर/ **Pitara** or पितरो/**Pitaro** and its **derivatives**.

Contents of the following verses would reveal the fact that how the different generations of the Rigvedic Composers have treated their **ancestors**. Please note that the verses from the Early Mandalas have been arranged first followed by the references of the Late Mandalas.

Rv-3.39,2: *divāścidā pūrvyā jāyamānā vi jāgrvirvidathe śasyamānā |*
bhadrā vastrānyarjunā vasānā seyamasme sanajāpitryā dhīh ||

Born from the heaven even in the days aforetime, wakening, sting aloud in holy synod.

Auspicious, clad in white and shining raiment, this is **the ancient hymn of our forefathers**.

Comment: In the verse from the hymn dedicated to Indra, the Poet has told that, a long back his **ancient intelligent ancestors/ सनजा पित्र्या धी:** composed the Poems. He further says that as the old hymns/compositions were born in Heaven, they are very auspicious and still create awakening/ *jāgr* in the minds of the Singers or revive interest and attention of the Singers.

Rv-4.1,13: *asmākam atra pitaro manuṣyā abhi pra sedur ṛtam āśuṣānāh |*
aśmavrajāh sudughā vavre antar ud usrā ājann uṣaso huvānāh ||

Here did **our human fathers take their places**, fain to fulfil the sacred Law of worship.

Forth drave they, with loud call, Dawn's teeming Milch-kine bid in the mountain stable, in the cavern.

Comment: Above verse is addressed to **Agni**, wherein the Poet says that **his forefathers who were humans** are present here to witness the implementation of celestial law of worship.

Rv-7.37,6: *vāsayasīva vedhasastvaṃ naḥ kadā na indra vacaso bubodhaḥ |*
astam tātyā dhiyā rayim suvīram prkṣo no arvā nyuhīta vājī ||

To us thy priests a home, as 'twere, thou givest: when, **Indra** wilt thou recognize our praises?

May thy strong Steed, through **our ancestral worship**, bring food and wealth with heroes to our dwelling.

Comment: The Composer of the hymn dedicated to **Visvedeva**, has used a very special phrase तात्या धिया/ *tātyā dhiyā* in the above verse which is translated by Griffith as the—**ancestral worship**. In Sanskrit, तात/tAta means **father**. However, *dhiyā* means **intellect**. Hence it can be said that, through this verse, the Poet appeals to Indra to provide them the heroes with food and wealth as the Priests use their **ancestral intellect** to laud the god.

Rv-8.30,3: *te nastrādhvaṃ te.avata ta u no adhi vocata |*

mā naḥ pathaḥ pitryān mānavādadhi dūraṃ naiṣṭa parāvataḥ ||

As such defend and succour us, with benedictions speak to us.

Lead us not from **our fathers'** and from **Manu's path** into the distance far away.

Comment: The Composer of the hymn devoted to **Visvedeva** requests the gods to protect, help them and speak for them as they do not want to deviate from the path followed by their **ancestors** that was created by **Manu** (a common but mythical ancestor of all Priestly Families).

Rv-9.96,11: *tvayā hi naḥ pitarāḥ soma pūrve karmāṇi cakruḥ pavamānadhīrāḥ |*

vanvannavātaḥ paridhīnraporṇu vīrebhiraśvairmagavā bhavā naḥ ||

For our sage fathers, Soma Pavamana, of old performed, by thee, their sacred duties.

Fighting unvanquished, **open the enclosures:** enrich us with large gifts of steeds and heroes.

Comment: In the above verse, the Poet remembers the acts of his **forefathers** who earlier performed sacred ritual with full devotion, hence appeals to **Soma Pavamana** to give them gifts like heroes with steed.

Rv-1.71,10: *mā no agne sakhyā pitryāṇi pra marṣiṣṭhā abhi viduḥ kaviḥ san |*

nabho na rūpaṃ jarimā mināti purā tasyā abhiśasteradhīhi ||

O Agni, break not our **ancestral friendship, Sage** as thou art, endowed with deepest knowledge.

Old age, like gathering cloud, impairs the body: before that evil become nigh protect me.

Comment: In the verse from the hymn dedicated to **Agni**; the old Composer requests the god not to break the age-old or **ancestral friendship/ सखा पित्याणि** as **Agni** himself is the insightful thinker who would be knowing the history of the past.

Rv-1.91,1: *tvaṃ soma pra cikito manīṣā tvaṃ rajiṣṭhamanu neṣi panthām |*
tava praṇīti pitaro na indo deveṣu ratnamabhajanta dhīrāḥ ||

Thou, Soma, art preeminent for wisdom; along the straightest path thou art our leader.

Our wise forefathers by thy guidance, Indu, dealt out among the Gods their share of treasure.

Comment: In the above verse, the Poet recalls his **ancestors/ पितरो** under whose guidance, the earlier Priests performed the Yajna ritual and celebrated the same with **Soma**.

Rv-10.14,6: *aṅgirasō naḥ pitaro navaghvā atharvāṇo bhrghavaḥ soṃyāsaḥ |*
teṣāṃ vyaṃ sumatau yajñiṃyānāmapī bhadre saumanasesyāma ||

Our Fathers are **Angirases, Navagvas, Atharvans, Bhrigus** who deserve the Soma.

May these, the Holy, look on us with favour, may we enjoy their gracious loving-kindness.

Comment: In the above verse, the Composer has called old Rishis like **Angirasas, Navagvas, Atharvans and Bhrigus** as **his ancestors / पितरो**.

Rv-10.88.15: *dve srutī aśṛṇavaṃ pitṛṇāmahaṃ devānāmutamartyānām |*
tābhyāmidam viśvamejat sameti yadantarāpitaram mātarām ca ||

I have heard mention of two several pathways, **ways of the Fathers** and of **Gods and mortals**.

On these two paths each moving creature travels, each thing between the **Father** and the **Mother**.

Comment: Poet says that from **his forefathers**, he has heard about the existence of two different pathways, one for Gods and other for Mortals. Every Being moves on these well-established pathways, with his Father and Mother. It means to say that both Gods and Mortals need **Father** and **Mother** to take birth in the world.

Other Phrases seen in the Poems of Praise that are related to ancestors

RV-4.2,16: अधा यथा नः पितरः / *adhā yathā naḥ pitarāḥ*- in the days of old our ancient Fathers.

Rv-6.46,12: प्रिया शर्म पितृणाम/*priyā śarma pitṛṇām*/ lovely shelter of Fathers.

Rv-1.114,2: मनुरायेजे पिता/*manurāyeje pitā* –our Father Manu.

Rv-10.14,2: पूर्वे पितरः परेयुरेना /*pūrve pitarāḥ pareyurenā* -our ancient Fathers have departed.

Rv-10.15,2: इदं पित्र्यो नमो/ *idaṃ pitṛbhyo namo*-let us pay homage to our Fathers.

From the above information, it is crystal clear that the Poets of different families and generations had very high regards for their **ancestors/forefathers**.

G. Descendant/ Child /Grandchild/offspring:

A **descendant** is a person that is directly related to a specific ancestor from an earlier generation, such as a child, grandchild, or great-grandchild. A direct descendant (like a child or grandchild) inherits lineage directly. Everyone is a descendant of someone who is alive or lived earlier. The Poets of Rigved have often used the terms like **प्रजा/Praja** and **नपात् /napat** to denote **descendant** or **offspring** (immediate descendant). However, both terms have more than one meaning and hence it is essential to know the context of application of these words in Rigvedic Poems. In some places, the Composers have employed terms like **तोक/toka** and **तनय/tanaya** to indicate a descendant or offspring.

प्रजा/ prajA ---people, descendant, race, community, progeny, offspring

नपात्/ napAt---son, descendant, grandson, offspring, grand-daughter, child

Contents of the following verses do reflect use of the terms like praja, napat, toke, tanaya etc. to denote either the **direct descendants** or **remote descendants** (the sons or grandsons or great-grandsons).

Rv-4.41,6: toke hite tanaya urvarāsu sūro dṛśīke vṛṣaṇaś ca paum̐syē |
indrā no atra varuṇā syātām avobhir dasmā paritakmyāyām ||

For **fertile fields**, for worthy **sons and grandsons**, for the Sun's beauty and for steer-like vigour.

May Indra-Varuna with gracious favours work marvels for us in the stress of battle.

Comment: In the verse addressed to **Indra and Varuna**, the Composer prays to both gods, to do some **favour to his sons and grandsons** (तोके हिते तनय) (in future), when they want to work in the **fields** with the strength of the **bull** in presence of the **Sun** means during day time. Content of this verse hints at the Poet wants his **descendants** (or the next generations of Priestly Community) to work in the **fields as the farmers** and hence the Poet requests **Indra and Varuna** to help them in the agricultural activities.

Rv-6.20,11: tvam vṛdha indra pūrvyo bhūrvarivasyannuśane kāvyāya |
parā navavāstvamānudeyaṃ mahe pitre dadātha svam̐ napātām ||

Favoursing Usana the son of Kavi, thou wast his ancient strengthener, O Indra.

Thou gavest Navavastva as a present, to the **great father gavest back his grandson**.

Comment: The Poet says that Indra does favour to Usana who was the son of Kavi, as he gives back gives back his grandson Navavastva to Usana. Here the word **Napatam** is taken as **grandson**.

Rv-7.67,6: *aviṣṭam dhīṣvaśvinā na āsu prajāvad reto ahrayam no astu |*

*ā vām **toke tanaye** tūtujānāḥ suratnāso devavīṭiṅgamema ||*

Favour us in these prayers of ours, O **Asvins**. May we have genial vigour, ne'er to fail us.

So may we, strong in **children and descendants**, go, wealthy, to the banquet that awaits you.

Comment: Here Mandala-7 Poet demands **children and descendants/ तोके तनये** from **Asvins**.

Rv-8.17,13: *yaste śṛṅghavr̥ṣo napāt praṇapāt kuṇḍapāyyaḥ | nyasmin dadhra ā manaḥ ||*

To **Kundapayya, grandson's son, grandson of Srngavrs!** To thee, to him have I addressed my thought.

Comment: In the above verse, the two words **नपात/napat** and **प्रनपात/pra-napat** mean the **grandson** and the **son of grandson** respectively.

Rv-8.65,12: *napāto durghahasya me sahasreṇa surādhasaḥ | śravo deveṣvakrata ||*

Durgaha's grandsons, giving me a thousand kine, munificent, have won renown among the Gods.

Comment: In the above verse, the term **नपातो** needs to be considered as the **descendants (grandsons)**. Here the **Mandala-8** Composer says that **Durgaha's descendants** (grandsons or great-grandsons?) gave several gifts to the Priests and earned the **name among the Gods**. Now when we link the above verse with the **two Mandala-4 verses, Rv-4.42,8 and 9** of the hymn addressed to **Indra-Varuna**; wherein the Early Mandala Poet in the verse **Rv-4.42,8** has implicitly mentioned the character **Durgaha** as the father of **Purukutsa**. Additionally, in both **Mandala-4 verses**, the Poet has specifically called **Trasadasyu** the son of **Purukutsa** as the **Ardha-deva/Demi-God**. Then it can be said that, after the **War of Ten Kings**, the members of the Priestly Community got **several gifts** from the **descendants of king Durgaha the father of Purukutsa**. It means that, the **leaders of the Puru Tribe** became the followers of Priests.

Rv-1.92,7: *bhāsvatī netrī sūnṛtānām diva stave duhitā gotamebhiḥ |*

prajāvato nṛvato aśvabudhyānuṣo goaghrānupa māsi vājān ||

The Gotamas have praised Heaven's radiant Daughter, the leader of the charm of pleasant voices.

Dawn, thou conferrest on us strength with **offspring and men**, conspicuous with kine and horses.

Comment: In the above verse, the Composer places many demands to **Usha/Dawn** to give him **offspring and men** /प्रजावतो नृवतो possessing strength and vigour with cows and asvas.

Rv-10.85,42: *ihaiva staṁ mā vi yauṣṭaṁ viśvamāyurvyaśnutam |*

kṛṇṇantau putrairnapṭṛbhirmoḍamānau sve grhe ||

Be ye not parted; dwell ye here reach the full time of **human life**.

With **sons and grandsons** sport and play, rejoicing in your own abode.

Comment: In the above verse, the Poet expects that the newly married couple would live long enough to see their **descendants** would play with them in the same house. Use of the compound term **putrairnapṭṛ** stands for the **sons and grandsons** or **descendants** of the human being.

Rv-10.95,18: *iti tvā devā ima āhuraiḥ yathemetad bhavasimṛtyubandhuḥ |*

prajā te devān haviṣā yajāti svarga u tvamapi mādayāse ||

Thus speak these Gods to thee, O **son of Ila**: As death hath verily got thee for his subject.

Thy sons shall serve the Gods with their oblation, and thou, moreover, shalt rejoice in **Svarga**.

Comment: Broadly speaking, in the above verse, the meaning of term **Praja** needs to be taken as the **descendants** and not to be restricted to **the sons** translated by Griffith as the Poet says that the king **Pururavas** would enjoy the celebration of sacrifice from **Svarga/ Heaven**, means after his death. In other words, as per the Poet, after some time, when **Pururavas** goes to **Svarga/Heaven**, upon watching the Yajna rites performed by **his descendants on the land** in the names of various Gods, he would become very happy.

Following examples would reveal the factual relationships.

Relationship between King Sudasa (of Mandala-7) and king Devavata (Mandala-3)

The **Mandala-7 Poet** in the verse **Rv-7.18,22** has brought out the relationship between the two **Bharatas** i.e. **Devavata** (the leader of **Bharata** tribe during **Mandala-3**) and **Sudasa** (the leader of **Bharata** tribe during **Mandala-7**) as explained below.

Rv-7.18,22: *dve napturdevavataḥ śate gordvā rathā vadhūmantā sudāsaḥ |*
arhannaghne paijavanasya dānaṃ hoteva sadma paryemi rebhan ||

In the verse **Rv-7.18,22**; (this verse is a part of **Dana-stuti Yajna** performed in the **Puru's** land that lied between the rivers **Parushni** and **Yamuna** but after the victory of the combined army of Bharata king **Sudasa** and **Trutsu** over the **Ten kings** on the bank of river **Parushni**. In the above verse, the Poet **Vasistha** has used Sanskrit phrase नप्तुर्देववतः/**napturdevavataḥ** to indicate **Devavata** as the ancestor of **Sudasa**.

Monier-Williams dictionary gives the meaning of Sanskrit word नप्तृ /naptR as **grandson** and **great grandson** as well. However, information gathered from the verses belonging to other **Three Early Mandalas of Rigved** provides the true picture of their relationship.

- Verse **Rv-4,15,4** informs us that **Srnjaya** is the son of **Devavata**.
- Verse **Rv-6.47,25** conveys us that **Divodasa** is the son of **Srnjaya**.
- Verse **Rv-7.18,25** intimates us that **Sudasa** is the son of **Divodasa**.

Based on the above information, **Bharata** king **Sudasa** (**Mandala-7 leader**) happens to be the **great grandson of Devavata** who was the leader of **Bharata** tribe during the **Mandala-3**. Hence here the word नप्तृ /naptR means the **great grandson** and not the **grandson**.

Mandala-3 Poet mentions the Ribhus as the “descendants of Manu”

Rv-3.60,3: *indrasya sakhyaṃ rbhavaḥ samānaśurmanornapāto apaso dadhanvire |*
saudhanvanāso amṛtatvamerire viṣṭvī samībhiḥ sukṛtaḥ sukṛtyayā ||

Friendship with **Indra** have the **Rbhus**, fully gained: **grandsons of Manu**, they skilfully urged the work.

Sudhanvan's Children won them everlasting life, **serving with holy rites, pious with noble acts**.

In the above verse, **Visvamitra** the Composer has mentioned the **Ribhus** (three brothers; Ribhu, Vaja and Vibhavan who lived during pre-Rigvedic time and made great contributions in the formulation of **Yajna procedure**) who are the friends of Indra. However, they are also the **sons of Sudhanvan** and the **descendants of Manu/manornapāto**. They became immortal because they made major contributions at the time of development stage of Yajna ritual in the form of new ideas, sincere efforts and innovative acts. Here the term **Manu** stands for the **unknown ancestor of Sudhanvan** the father of the **Ribhus** (**Manu** may be taken as the great thinker who lived a long ago or one of **ancient Rishis**).

H. Co-existence of the terms related to “Husband and Wife”:

A **husband and wife** is a well-known phrase that refers to two opposite sex people who are married to each other. In this partnership, the male spouse is known as the husband, and the female spouse is known as the wife. It is generally said that a husband and wife must have a good relationship to sustain a satisfying marriage. In other words, for healthy, prosperous and peaceful married life, there must be strong bonding between the two life-partners.

In Rigvedic compositions, the Poets have generally used the word **पति/Pati** for **husband** and commonly applied the terms **पत्नी/Patni**, **जनी/Jani** and **जाया/Jaya** for **wife**.

In the following verses, we find the mention of the terms **husband and wife** together.

Rv-4.3,2: *ayaṃ yoniś cakṛmā yaṃ vayaṃ te jāyeva patya uśatī suvāsāḥ |*
arvācīnaḥ parivīto ni śīdemā u te svapāka pratīcīḥ ||

This shrine have we made ready for thy coming, as the fond **dame attires her for her husband**.

Performer of good work, sit down before us, invested while these flames incline to meet thee.

Comment: Here the Poet says that the **Fire altar for Agni worship** he has made and decorated, is very similar to a **wife/jaya dresses herself** or gets ready to **welcome her husband**.

Rv-7.26,3: *akāra tā kṛṇavan nūnamanyā yāni bruvanti vedhasaḥ suteṣu |*
janīriva patirekaḥ samāno ni māmṛje pura indraḥsu sarvāḥ ||

These deeds he did; let him achieve new exploits, such as the priests declare at their libations.

Indra hath taken and possessed all **castles**, like as **one common husband both his spouses**.

Comment: In the above verse, the Composer gives an example, as a **husband** takes control of his **many wives /janitriva**; similarly **Indra** has taken all forts under his possession.

Rv-1.105,2: *arthamid vā u arthina ā jāyā yuvate patim |*
tuñjāte vṛṣṇyaṃ payaḥ paridāya rasaṃ duhe vittam me asya rodasī ||

Surely men crave and gain their wish. **Close to her husband clings the wife**.

And, in embraces intertwined, both give and take the bliss of love. Mark this my woe, ye **Earth and Heaven**.

Comment: In this verse, the Poet says that very similar to behaviour of **Earth and Heaven**; the **wife/jaya** attracts **husband** towards **her** and this is based on give and take principle,.

Rv-1.124,7: *abhrāteva puṃsa eti pratīcī gartārugiva sanaye dhanānām |*

jāyeya patya uśatī suvāsā uṣā hasreva ni riṇīte apsaḥ ||

She seeketh men, as she who hath no brother, mounting her car, as 'twere to gather riches.

Dawn, **like a loving matron for her husband**, smiling and well attired, unmasks her beauty.

Comment: In this verse, the Composer has described beautiful **Usha/Dawn** who is **brotherless**, gets well-dressed herself, and then mounts her car to go around, like well attired **wife/jaya** wants to attract attention of her **husband**.

Rv-10.32,3: *tadin me chantsat vapuṣo vapuṣtaram putro yajjānampitroradhīyati |*

jāyā patiṃ vahati vagnunā sumat puṃsaid bhadro vahatuḥ pariṣkṛtaḥ ||

More beautiful than beauty must this seem to me, when the son duly careth for his parents' line.

The **wife attracts the husband**, with a shout of joy the man's auspicious marriage is performed aright.

Comment: Above verse is taken from the hymn devoted to **Indra** wherein, the Poet says that the **wife of husband/ jāyā patiṃ** speaks loudly to convey him with joy that other man's bridal procession/ **vahatuḥ** is ready for departure.

Rv-10.40,10: *jīvaṃ rudanti vi mayante adhvare dīrghāmanu prasitindīdhiyurnaraḥ |*

vāmam pitṛbhyo ya idaṃ samerire mayaḥpatibhyo janayaḥ pariṣvaje ||

They **mourn the living, cry aloud**, at sacrifice: the men have set their thoughts upon a distant cast.

A lovely thing for **fathers** who have gathered here, a **joy to husbands, are the wives** their arms shall clasp.

Comment: Here the Poet says that, as a part of the journey of life, while performing sacrifice, the people cry and laugh. The men/organisers have given serious thoughts over the function. The most important thing here is the **Fathers** (plural) have assembled here to bless (?) the **Husbands** and **Wives/patibhyo janayaḥ** who would hold or cuddle/clasp each other.

Note: The **plural references** of the terms **Fathers/ pitṛbhyo, husbands** and **wives/ patibhyo janayaḥ** in the verse **Rv-10.40,10**; makes us to say that, possibly this is the case of **the conduction of mass marriages** at one place in front of the **sacred fires (many altars)** as it is mentioned in the said verse, **several couples** are likely to **embrace or accept completely each other** in presence of **Fathers (the parents of brides and grooms?)**.

Rv-10.110,5: *vyacasvatīrurviyā vi śrayantām patibhyo na janayaḥśumbhamānāḥ |*
devīrdvāro bṛhatīrviśvaminvā devebhyobhavata supṛāyaṇāḥ ||

Let the expansive Doors be widely opened, like **wives who deck their beauty for their husbands**.

Lofty, celestial, all-impelling Portals, admit the Gods and give them easy entrance.

Comment: The verse belongs to **Apris hymn**, wherein the Composer tells the **organiser of Yajna** to wide open the doors for the easy entry of the Gods, very similar to the **well-beautified wives purposely stand at the entrance to welcome their husbands**.

An example of वधू/Young Wife and her Husband

Rv-5.37,3: *vadhūr iyaṁ patim ichanty eti ya īṃ vahāte mahiṣīm iṣirām |*
āsya śravasyād ratha ā ca ghoṣāt purū sahasrā pari vartayāte ||

This **wife is coming near who loves her husband** who carries to his home a vigorous consort.

Here may his car seek fame, here loudly thunder, and his wheel make a thousand revolutions.

Comment: In the above verse, the Poet has compared the speedy journey of Indra in his Rathas with the travel of a newly married wife. Instead of the term like **Patni** or **Jaya** or **Jani**, here the Poet has used a new term **वधू/ vadhū** to indicate that a **relatively young wife** who wants to reach her **husband's house** very quickly so as to become his favourite wife or life-partner.

Four verses of the hymn Rv-10.85 depict “Husband and Wife” together

Following verses taken from the famous hymn **Rv-10.85**, in which the Composer has mystically described the marriage of **Suryaa** the daughter of the Sun to **Soma** (the Moon).

Rv-10.85,22: *udīrṣvāto viśvāvaso namaseḷā mahe tvā |*
anyāmichaprapharvyaṁ saṁ jāyāṁ patyā sṛja ||

Rise up from hence, Visvavasu: with reverence we worship thee.

Seek thou another willing maid, and with **her husband leave the bride**.

RV-10.85,29: *parā dehi sāmulyaṁ brahmabhyo vi bhajā vasu |*
kṛtyaiṣāpadvatī bhūtvayā jāyā viśate patim ||

Give thou the woollen robe away: deal treasure to the Brahman priests.

This female fiend hath got her feet, and as a **wife attends her lord**.

Rv-10.85,37: *tubhyamaghre paryavahan sūryām vahatunā saha |*

punaḥpatibhyo jāyām dā agne prajayā saha ||

For thee, with bridal train, they, first, escorted **Surya** to her home.

Give to the **husband** in return, Agni, the **wife** with progeny.

Rv-10.85,38: *punaḥ patnīmaghniradādāyusā saha varcasā |*

dīrghāyurasyā yaḥ patirjīvāti śaradaḥ śatam ||

Agni hath given the **bride** again with splendour and with ample life.

Long lived be he who is **her lord**; a hundred autumns let him live.

Comment: In the all above four verses, the Composer has used the word **Pati** for **husband**, however, in the first three verses, he has employed the term **Jaya** for **wife** and mentioned **Patni** for **wife** in the last verse (**Rv-10.85,38**). These four verses tell a story a married couple, in which the Composer points out the fact that after completion of marriage ceremony in presence of **Agni**, **wife** goes to her **husband's house** to produce progeny, the main goal of marriage.

A case of a “husband having many Wives”

Rv-10.145,1: *imām khanāmyoṣadhiṃ vīrudhaṃ balavattamām |*

yayāsapatnīm bādhaṭe yayā saṃvindate patim ||

From out the earth I dig this plant, a herb of most effectual power,

Wherewith one quells the **rival wife** and gains the **husband** for oneself.

Comment: In the hymn **Rv-10.145**; the term सपत्नी/*saptnim* stands for **co-wife** or **rival wife** which appears **five times** in the hymn manifesting on-going tussle between the wives of a man. In the above verse, the Poet says that **main wife** claims that she has rescued her **husband** from her **rival wife** and now **he is in her control**.

Rv-10.145,2: *uttānaparṇe subhage devajūte sahasvati |*

sapatnīm me parādhama patim me kevalam kuru ||

Auspicious, with expanded leaves, sent by the Gods, **victorious plant**.

Blow thou the **rival wife** away, and make my **husband only mine**.

Comment: In the above verse, the Poet has used the phrase *uttānaparṇe*/ **expanded leaves** (actually it should be spread of **branches**) of a plant as the **sign of victory** over the **rival wife** so as to declare now the **husband or man** is **only her's** means she is the real **winner in fight**.

I. Joint depiction in Rigved about the *Husband and Wife* using a single word:

A **Married Couple** is two opposite sex individuals socially and religiously united in matrimony, for caring and sharing so as to live together as the life-partners.

Rigvedic Composers have coined the term **दम्पती/Dampati** for a married couple.

In the following verses, the Rigvedic Composers have employed the term **दम्पती /Dampati** to present the real stories of married couples.

Rv-2.39,2: *prātaryāvāṇā rathyeva vīrājeva yamā varamā sacethe |
mene iva tanvā śumbhamāne dampatīva kratuvidā janeṣu ||*

Moving at morning like two co-borne heroes, like to a pair of goats ye come electing;

Like two fair dames embellishing their bodies, like a **wise married pair** among the people.

Comment: Above verse is from the hymn dedicated to **Asvins**, wherein the Poet tells us that in the morning, **Asvins** move in their Ratha like **twin goats**. They beautify their bodies like a **married couple** among the gathering. It implicitly tells us that **in those days also**, a **married couple/Dampati** used to pay attention to enhance their appearance to look more attractive than others.

Rv-8.31,5: *yā dampatī samanasā sunuta ā ca dhāvataḥ |devāso nityayāśirā ||*

O Gods, with constant draught of milk, **husband and wife** with one accord Press out and wash the Soma juice.

Comment: In the above verse, the Composer wants to inform us that **husband and wife/ दम्पती** work together to mix milk in the pressed and washed Soma for the Gods.

Rv-10.85,32: *mā vidan paripanthino ya āsīdanti dampatī |
sughebhirdurghamatītāmapa drāntvarātayah ||*

Let not the highway thieves who lie in ambush find the **wedded pair**.

By pleasant ways let them escape the danger, and let foes depart.

Comment: Here the Poet hopes that a **newly married couple /Dampati** while going to the house of husband, would not meet the **highway thieves** and **unfriendly people** who lie in ambush to attack the travellers. It implicitly tells us that, in those days also a **highway robbery** was a common thing.

Note: Even though the hymn **Rv-10.85** is said to have composed to describe the marriage of **Suryaa** to **Soma**, the **two Divine Beings**, however, the presence of reference of attackers like highway thieves and unfriendly people in the above verse makes it clear that it actually presents the **story of marriage of two human beings**.

Rv-10.95,12: *kadā sūnuḥ pitaraṃ jāta ichāccakran nāśru vartayadvijānan |*
ko dampatī samanasā vi yūyodadha yadaghniḥśvaśureṣu dīdayat ||

When will the son be born and seek his **father**? Mourner-like, will he weep when first he knows him?

Who shall divide the accordant **wife and husband**, while fire is shining with thy **consort's parents**?

Comment: Verse from the famous dialogue hymn of the Last Mandala specifically composed to describe a mythical love story of **Urvashi**, and **Pururavas**, wherein **Pururavas** asks **Urvashi**, if she has already made up her mind to shift permanently to heaven, the place of his **father-in-law** (as the story tells us that **Urvashi** has arrived on land from Heaven), then his son would also take birth in the heaven. When a new-born baby would not find its father in heaven, then child would weep there to see its father (Pururavas). In other words, the Poet has narrated the incidence of break-up of **Dampati** or a **married couple** in such a way that **Pururavas/husband** tries to impress upon **Urvashi/wife**, the marital separation of **husband and wife** would create more problem for both/**Dampati** and their child.

Rv-10.162,4: *yasta ūrū viharatyantarā dampatī śaye |*
yonim yoantarāreḥi tamito nāśayāmasi ||

That which divides thy legs that it may lie between the **married pair**,

That penetrates and licks thy side,-even this will we exterminate.

Comment: Hymn **Rv-10.162** is said to be titled as **Garbhasamsrave Prayashchittam** in which the Poet has given some valuable tips to avoid miscarriage during the critical stages of pregnancy. In the above verse, the Composer expresses his fear that the evil spirit/bad element who would try to enter the womb through widely opened thighs to destroy the seed of the married couple/**Dampati**. However, Poet feels that **it** (evil spirit) should not be given a chance to do so. In other words, it is the duty of **Dampati/the married couple** to safeguard the growing fetus.

J. Rigvedic Terms indicate presence of Other Close Relatives in the Joint Family:

Generally, a **family** is defined as a group of people who are related to each other such as a father, a mother and their children. A **close-knit family** is a social unit whose members maintain strong emotional bonds, frequent interaction, mutual support, and shared identity. However, a **joint family** is a family structure consisting of several generations living together under one roof. It usually includes grandparents, uncles, aunts, cousins, and their spouses and children, all sharing a common residence and resources. The description given in the Last Mandala verse provides us a broad picture of a **joint family of Rigvedic period**.

Terms used for Other Close Relatives present in a Joint Family

Rv-10.85,46: *samrājñī śvaśure bhava samrājñī śvaśrvāṇ bhava |*

nanāndari samrājñī bhava samrājñī adhi devṛṣu ||

सम्राज्ञी शवशुरे भव सम्राज्ञी शवश्रवां भव | ननान्दरि सम्राज्ञी भव सम्राज्ञी अधि देवृषु ॥

Over thy **husband's father** and thy **husband's mother** bear full sway.

Over the **sister of the lord**, over **his brothers** rule supreme.

Comment: In the above verse, the Poet has pointed out the fact that as a newly married woman has to deal with the several members of her husband's joint family such as **Father-in-law**, **Mother-in-law**, **Brother-in-laws**, and **Sister-in-laws** who have been already living together in the same house. Through this verse, the Composer explicitly tells a newly wedded girl has a challenging task in front of her, unless and until she wins the hearts of these family members, she cannot become the **darling/ सम्राज्ञी** of the whole family.

The terms noticed in the verse **Rv-10.85,46** are found in the following verses.

श्वशुर/ Shvasura/father-in-law: Rv-10.28.1; Rv-10.85.46; Rv-10.95.4; Rv-10.95.12

श्वश्रू/ Svashru/mother-in-law: Rv-10.34.3; Rv-10.85.46

ननान्दा/ Nananda /sister-in-law—Rv-10.85,46

देवर/ Devar/brother-in-law—Rv-1040,2; Rv-10.85,46

Note: These four terms are still being used in the various Sanskrit-origin languages of India.

K. Terms employed by the Poets for the close relatives who are not from the same Family:

As discussed earlier the various terms used by the Rigvedic Poets to identify different blood relations among the members of same family. However, there are other relatives of the big family who generally live separately, still remain closely connected with the joint family. In the following paragraphs, two such examples have been discussed.

जामातः/Jamatah/ Son-in-law

Rv-8.2,20: *mo śvadya durhaṇāvān sāyaṃ karadāre asmat | aśrīra iva jāmātā ||*

Let him not, wrathful with us, spend the evening far from us to-day, like some **unpleasant son-in-law**.

Rv-8.26,21: *tava vāyav ṛtaspace tvaṣṭurjāmātaradbhuta | avāṃsyā vṛṇīmahe ||*

Wonderful Vayu, Lord of Right, thou who art **Tvastar's son-in-law**, Thy saving succour we elect.

Rv-8.26,22: *tvaṣṭurjāmātaram vāyamīśānaṃ rāya īmahe |*

sutāvanto vāyaṃ dyumnā janāsaḥ ||

To **Tvastar's son-in-law** we pray for wealth whereof he hath control. For glory we seek vayu, men with juice effused.

Comment on the above three verses: In the three verses of **Mandala-8**, we find a new term **जामातः** or the **Son-in-Law**, a male character, who, due to his marriage with a daughter of a close-knit family has acquired a special status in the society. In the verse **Rv-8.2,20**; the Composer has portrayed the character **Son-in-law** as an **unhappy person** as he has distance himself from the family due to some reason. However, in the two verses **Rv-8.26,21** and **22**; the Poet has talked about **Tvastar's Son-in-law** who is expected to bestow wealth to the Poet.

जामाता/Jamata /Son-in-law and स्याल/Syala (Wife's brother) in the same verse

Rv-1.109,2: *aśravaṃ hi bhūridāvattarā vāṃ vijāmāturuta vā gā syālāt |*

athā somasya prayatī yuvabhyāmindrāghnī stomaṃ janayāmi navyam ||

For I have heard that ye give wealth more freely than **worthless son-in-law** or **spouse's brother**.

So offering to you this draught of Soma, I make you this new hymn, Indra and Agni,

Comment: In the above verse, the Poet has depicted **Son-in-law (जामातः)** and **Brother-in law (स्याल means wife's brother)** as the **useless relatives** as they contribute nothing to the family's wealth, but expect more from the **in-laws**. Hence the Poet calls them as “**good for nothing**”.

Note: In many Indian languages, the terms derived from the words **Jamatah** and **Syala** are regularly used.

L. References of the “Twins” in the Rigvedic Poems:

When a mother delivers two babies at once or in the same pregnancy, then both children are termed as the **twins**. As far as the human beings are concerned, having taken birth from same womb, the **twins** become the blood relatives of each other and in many cases, both closely resemble each other.

In some Poems of Praise, the Composers have used the term यम /Yama and मिथुन/ Mithuna to denote **twins**. Following verses describe the application of term **twins** in them.

Rv-3.39,3: *yamā cidatra yamasūrasūta jihvāyā agraṃ patadā hyasthāt |*
vapūṃṣi jātā mithunā sacete tamohanā tapuṣo budhna etā ||

यमा चिदत्र यमसूरसूत जिह्वाया अग्रं पतदा ह्यस्थात | वपूषि जाता मिथुना सचेते तमोहना तपुषो बुध एता ||

The **Mother of the Twins** hath borne **Twin Children**: my tongue's tip raised itself and rested silent.

Killing the darkness at the light's foundation, the Couple newly born attain their beauty.

Comment: Content of the said verse leads to the possibility of two different interpretations. As the above verse is taken from the hymn addressed to **Indra**, its first and simple interpretation is, as per the imagination of Poet, **Indra** is the husband of a woman, who gives birth to **twins**, but deliberately, the Poet wants to keep it secret. Another version is based on the presence of the terms **dark** and **light** (*tamohanā tapuṣo*). Here it is assumed that Poet wants to inform us that **Night** and **Dawn** are the **twins** born to a couple; **Heaven** and **Earth**. Second interpretation matches with the description given in the following verse from the same Mandala.

Rv-3.55,11: *nānā cakrāte yamyā vapūṃṣi tayoranyad rocate kṛṣṇamanyat |*
śyāvī ca yadaruṣī ca svasārau mahad devānāmasuratvamekam ||

नानां चक्राते यम्या वपूषि तयोरन्यद्रोचते कृष्णमन्यत् । श्यावी च यदरुषी च स्वसारौ महद्देवानामसुरत्वमेकम् ॥

Ye, variant **Pair**, have made yourselves **twin beauties**: one of the **Twain is dark, bright shines the other**.

And yet **these two, the dark, the red, are Sisters**. Great is the Gods' supreme and sole dominion.

Comment: Although in the above verse, the Composer has not mentioned the names of Usha/Dawn and Nakta/Night, but the use of the terms like यम्या वपूषि/ *yamyā vapūṃṣi* means **twin beauties**, and dark/*Krishna* and bright/रुचिर/ *rucira* implicitly convey us that these **two sisters** are nothing but **Usha/Dawn** and **Nakta/Night**.

Rv-6.59,2: *baḷ itthā mahimā vāmīndrāghnī paniṣṭha ā |*

samāno vām janitā bhrātarā yuvaṃ yamāvihehamātarā ||

बळि॒त्था मंहि॒मा वामि॒न्द्रा॒घ्नी॒ प॒नि॒ष्ठ आ । सु॒मा॒नो वाँ ज॒नि॒ता भ्रा॒तरा यु॒वं य॒मावि॒हेह॑मा॒तरा ॥

Thus, **Indra-Agni** verily your greatness merits loftiest praise,

Sprung from **one common Father, brothers, twins** are ye; your **Mother is in every place**.

Comment: The Poet from **Bharadwaja** clan says that **Indra and Agni** have a common father or origin, are the **brothers** as well as **twins (यम/ yama)** and their **mother** is present everywhere.

Rv-1.164,15: *sākaṃjānāṃ saptathamahurekajaṃ ṣaḷid yamā ṛṣayo devajā iti |*

teṣāmiṣṭāni vihitāni dhāmaśa sthātre rejante vikṛtāni rūpaśaḥ ||

सा॒क॒जानाँ॑ सु॒प्त॒थ॒माह॑रेक॒जं ष॒ळिद्य॑मा ऋष॑यो दे॒वजा॑ इति॑ । ते॒षामि॑ष्टानि वि॒हितानि॑ धाम॒शः स्था॒त्रे र॑जन्ते वि॒कृ॒तानि॑ रू॒पशः॑ ॥

Of the co-born they call the **seventh single-born**; the **six twin pairs** are called **Rsis, Children of Gods**.

Their good gifts sought of men are ranged in order due, and various in their form move for the Lord who guides.

Comment: Through the above verse, probably the Poet wants to tell us the story of **birth of Seven Adityas**. As per his understanding, **Six Adityas** are born to Gods in three different pairs means as three sets of **twins** and **seventh one** is born **single**.

Rv-10.117,9: *samau cid dhastau na samaṃ viviṣṭaḥ sammātarā cin nasamaṃ duhāte |*

yamayościn na samā vīryāṇi jñātī citsantau na samaṃ prṇītaḥ ||

स॒मौ चि॒द्धस्तौ॑ न स॒मं वि॒विष्टः॑ स॒म॒मा॒तरां चि॒त्र स॒मं दु॑हाते । य॒मयो॑श्चि॒त्र स॒मा वी॒र्या॑णि ज्ञा॒ती चि॒त्सन्तौ॑ न स॒मं पृ॑णीतः ॥

The hands are both alike: their labour differs. The yield of sister milch-kine is unequal.

Twins even diffier in their strength and vigour: two, **even kinsmen**, differ in their bounty.

Comment: Beautifully composed verse of the **Last Mandala of Rigved** brings out the fact that our two hands though look alike, but differ in their work output or performance; the two sister milch cows also do not give equal quantity milk, and the brave acts of **twins** (the two sons of a king) are not the same. Similarly, **two kin** naturally differ in their giving/donating capability. This description exhibits practical thinking ability of the Composer.

M. Mention of the word “विधवा /Widow” in some Rigvedic verses:

A **विधवा/Widow** is a woman whose husband/spouse has died and who has not remarried. Contents of the following verses provide rough outline of the use of the term “विधवा /Widow” in them.

Rv-4.18,12: *kas te mātaraṃ vidhavām acakrac chayum kas tvām ajighāṃsac carantam |
kas te devo adhi mārḍīka āsīd yat prākṣiṇāḥ pitaram pādaghṛhya ||*

Who was he then who made thy **Mother widow**? Who sought to stay thee lying still or moving?

What God, when by the foot thy **Sire** thou tookest and slewest, was at hand to give thee comfort?

Comment: Hymn **Rv-4.18** briefly tells us the story of birth of **Indra**. As per the Poet, when Indra came out the womb of his mother, immediately **He** grew to very big in size, almost smashed his father (Heaven/Sky), however **He** just stopped making his mother (earth) **widow**.

Rv-10.40,2: *kuha svid doṣā kuha vastoraśvinā kuhābhipitvaṃ karataḥkuhoṣatuḥ |
ko vām śayutrā vidhaveva devaram maryaṃ nayoṣā kṛṇute sadhastha ā ||*

Where are ye, Asvins, in the evening, where at morn? Where is your halting place, where rest ye for the night?
Who brings you homeward, as the **widow bedward draws her husband's brother**, as the bride attracts the groom.

Comment: The Poet of the above verse sarcastically asks a question to **Asvins**, how do they spend morning and evening? He further asks, is there anyone who makes you to go to bed like a **widow takes her brother-in-law to bed**?

Rv-10.40,8: *yuvaṃ ha kṛśaṃ yuvamaśvinā śayum yuvaṃ vidhantaṃ vidhavāmurūṣyathaḥ |
yuvaṃ sanibhya stanayantamaśvināpavrajamūrṇuthaḥ saptāsyam ||*

Kṛsa and Sayu ye protect, ye Asvins Twain: ye Two assist the **widow and the worshipper**.

And ye throw open, Asvins, unto those who win the cattle-stall that thunders with its sevenfold mouth.

Comment: Here the Composer praises Asvins for having created space for a **widow/ विधवा** and worshipper.

Note: In the verse **Rv-10.18,7**; there is a mention of the term **अविधवा avidhavāḥ**/ referring to unwidowed women with good husbands.

N. Importance given to the term “सखा/ Friend or Comrade” in the Rigvedic Songs:

In the hymns of **Ten Mandalas of Rigved**, there are more than **500 references** of the word **सखा / मित्र /Sakha/Mitra /friend/comrade**. However, most of them have been used to describe either **Indra** or **Agni** as the **Friend** of the Priestly people or the various Gods like Agni, Vishnu, Maruts, Brahmaspati, Brihaspati, Vayu etc. are the **Friends** of the true warrior God Indra.

In this section, we shall discuss a few selected references wherein the Poets have portrayed real friendship between the two men/people/tribes.

Rv-7.18,6: *puroḷā it turvaśo yaḥsurāsīd rāye matsyāso niśitā apīva |*

*śruṣṭim cakrur**bhṛghavo druhyavaśca sakhā sakhāyamatarad** viṣūcoḥ ||*

Eager for spoil was **Turvasa** Purolas, fain to win wealth, like fishes urged by hunger.

The **Bhrgus** and the **Druhyus** quickly listened, **friend rescued friend** mid the two distant peoples.

Comment: Verse belongs to well-known War hymn **Rv-7.18**; wherein the Composer has brought out the fact that, before the war, the **Bhrgus** have become **friendly** with the **Druhyus** who were the sworn enemies of Bharata king **Sudasa**. In the entire **104 hymns of Mandala-7**, only in the above verse, the term **Bhrgus** is present, but as the **enemy of Bharatas**.

Rv-7.18,7: *ā pakthāso bhalānaso bhanantālināso viṣāṇinaḥ śivāsah |*

*ā yo.anayat **sadhamā āryasya gavyā tṛtsubhyo** ajagan yudhā nṛn ||*

Together came the **Pakthas**, the **Bhalanas**, the **Alinas**, the **Sivas**, the **Visanins**.

Yet to the **Tṛtsus** came the **Arya's Comrade**, through love of spoil and heroes' war, to lead them.

Comment: This verse is also from the **Mandala-7 War hymn Rv-7.18**. Meanings of some of the terms used by the Poet are as under.

नयत्/Nayat---guide or lead

सधमा/Sadhamā—comrade or friend in general

गव्य/Gavya – bowstring, worshipper of cattle/cows, desirous to battle

नृणाति/Nrinati---lead

From the above, it is evident that **Vasistha** the Lead Composer of **Mandala-7** has used the special term **सधमा/Sadham** to indicate **comrade** or **friendship** between the two warrior

tribes i.e. **Tritsus** and **Bharatas**. The Poet in the said verse has highlighted the fact that **Tritsus** (whose references are found only in the **three Mandala-7 War hymns**; **Rv-7.18**; **Rv-7.33**; and **Rv-7.83**) being the **friends of Bharatas**, participated in the war as well as guided them to become the victors in the War of Ten Kings and the battle against the Bhedas and his associates.

Rv-1.72,5: *saṃjānānā upa sīdannabhijñu patnīvanto namasyaṃ namasyan |*
ririkvāṃsastanvaḥ kṛṇvata svāḥ sakhā sakhyurnimiṣirakṣamāṇāḥ ||

Nigh they approached, one-minded, **with their spouses**, kneeling to him adorable paid worship.

Friend finding in his own friend's eye protection, they made their own the bodies which they chastened.

Comment: Above verse is taken from the hymn addressed to **Agni** in which the Poet speaks about the **men** who came along with their **wives** to worship the God with the single-minded devotion. In front of Agni, these men **close their eyes** and totally forget their bodily presence, but every friend keeps watch on other friend to protect him from the danger of fire/ सखा सख्युर्निमिषिरक्षमाणाः/ *sakhā sakhyurnimiṣirakṣamāṇāḥ*.

Rv-1.75,4: *tvaṃ jāmirjanānāmagne mitro asi priyaḥ |sakhā sakhibhya īḍyaḥ ||*

The kinsman, Agni, of mankind, their well-beloved **friend art thou**. A **friend** whom **friends** may supplicate.

Comment: The Poet of the above verse glorifies god **Agni** as the **kinsman of mankind**, and **friend** of all **devotees** who love him. As **Agni** is the **comrade for his comrades**/ सखा सखिभ्य ईड्यः, he must be worshipped. In the above verse the term **Mitra** stands for **friend**.

Rv-10.117,4: *na sa sakhā yo na dadāti sakhye sacābhuve sacamānāyapitvaḥ |*
apāsmāt preyān na tadoko asti pṛṇantamanyamaraṇaṃ cidichet ||

No **friend** is he who to **his friend** and **comrade** who comes imploring food, will offer nothing.

Let him depart-no home is that to rest in, and rather seek a stranger to support him.

Comment: Above verse belongs to the hymn titled as **Dhanaann-danam /Liberality**. The Composer in the above verse makes it clear that a person whose behaviour is **not friendly** with his **needy comrade**, would **give nothing to his friend when required**. It is better not to go to the house of such a person for any help (as it is wastage of time), instead seek the support from a stranger who might give something (see the proverb "A friend in need is a friend indeed").

O. Generic Terms exhibit a broader perspective of respectful relations in the Society:

Generic terms, words or phrases that are meant for an entire class, group, or category of things rather than a specific individual. It means to say that something that relates or refers to a whole class of similar things.

Relationship reflects affinity, friendliness, kinship, bonding, attachment, rapport or love of a person for other irrespective of gender.

Respectful relationship is an intimate or deep emotional connection with the strict adherence to personal boundaries.

In the following paragraphs, in brief, we will talk about few examples of **such terms** noticed in the Poems of Praise.

बन्धुता/Bandhuta/relationship/kinship

Rv-3.60,1: iheha vo *manasā bandhutā nara* uśijo jagmurabhi tāni *vedasā* |

yābhir māyābhiḥ pratijūtivarpasah saudhanvanā yajñiyaṃ bhāgamānaśa ||

Here is your ghostly **kinship**, here, O **Men**: they came desirous to these **holy rites with store of wealth**.

With wondrous arts, whereby, with schemes to meet each need, ye gained, Sudhanvan's Sons! Your share in Sacrifice.

Comment: The Poet in the verse taken from the hymn dedicated to **Ribhus** informs us the **members of Priestly Community/बन्धुता (fraternity)** have assembled in front of the fire altar specifically to give the share of sacrifice to the **sons of Sudhanvan** who had put their heart and soul to shape the ritual in the past.

जामयः /Jamayah /Kin/Siblings

जामयः/jamayah--- a group of persons of **common ancestry/ kin/sibling**.

Rv-6.25,3: *indra jāmaya uta ye.ajāmayo.arvācīnāso vanuṣo yuyujre* |

tvameṣāṃ vithurā śavāṃsi jahi vṛṣṇyāni kṛṇuhī parācaḥ ||

Those who array themselves as foes to smite us, O Indra, be they **kin** or be they **strangers**.

Strike thou their manly strength that it be feeble, and drive in headlong flight our foemen backward.

Comment: In the above verse, the Composer has used two terms **जामय/ jāmaya** and **अजामयो/ ajāmayo** to indicate **kin** or **no kin** respectively who act like enemies and asks **Indra** to kill them as they want to attack us with the power of bull. It means to say that, at the time of composition of **Mandala-6**; in Rigvedic Territory, there were some people who **were related** and some other **not related** to the **Priests and Bharatas**, but regularly worked against the interest of the Vedic Ideology. Hence the Poet prays to Indra to drive them away from that area.

जनित्व/janitva, भ्रातृत्व/bhrAtRtva and स्वसृत्व/svasRtva

जनित्व/janitva/wifehood: It is the state, condition, or quality of being a wife. It encompasses the role, character, and behaviors associated with a married woman in a family or community.

भ्रातृत्व/bhrAtRtva/brotherhood: It refers to the bond of friendship, loyalty, and shared support among people which could be beyond biological family.

स्वसृत्व/svasRtva/sisterhood: It is the bond of unity, loyalty, and support shared among women and reflects love, compassion and grace to other women a community.

Wifehood, Brotherhood and Sisterhood represent the bond of mutual support, shared values, and deep affection among the individuals or the members of the society.

जनित्व/janitva /wifehood

Rv-10.18,8: *udīrṣva nāryabhi jīvalokaṃ gatāsumetamupa śeṣa ehi |*

hastagrābhasya didhiṣostavedaṃ patyurjanitvamabhi sambabhūtha ||

Rise, come unto the world of life, O woman: come, **he is lifeless** by whose side thou liest.

Wifehood with this thy husband was thy portion, who took thy hand and wooed thee as a lover.

Comment: Above verse belongs to hymn addressed to **मृत्यु/Death** wherein the Composer appeals to a woman whose husband is dead, to get up from the place where his dead body is lying. Your husband took you by hand, and you lived with and proved your **wifehood/ जनित्व/janitva**. Now he is no more, but you have **to be the part of world of life/Jivaloka**.

It means to say that, during the **era of Rigved**, there was no **Sati-pratha/ सती प्रथा** (wherein a **widow** throws herself on her husband's pyre and burn herself to death). In fact, the Composer of the verse **Rv-10.18,8** wants a **widow** to move away from the **body of her husband** and **live her life as she wishes**.

भ्रातृत्व/bhrAtRtva/brotherhood and स्वसृत्व/svasRtva/sisterhood

Rv-10.108,10: *nāhaṃ veda bhrātṛtvam no svasṛtvamindro viduraṅghirasaśca ghorāḥ |*
gokāmā me achadayan yadāyamapāta ita paṇayovarīyaḥ ||

Brotherhood, sisterhood, I know not either: the dread **Angirases** and **Indra** know them.

They seemed to long for kine when I departed. Hence, into distance, be ye gone, **O Panis**.

Comment: Hymn **Rv-10.108** is a dialogue hymn in which a female dog known as **Sarama** goes in search of the **missing cows of the Angirases**. When she crosses river **Rasa**, there she comes to know that the **Panis** have hidden the cattle in a cave. When **Panis** claim that they possess sharp weapons to defend themselves, then **Sarama** tells them, possibly they are not aware of the power and reach of **Indra**, who may come along with Rishis from Angirasa clan to rescue the cows. After listening to **Sarama**, the **Panis** call her their **sister** and offer her a share of cows and adds that she would be very fortunate to have the same.

Through the verse **Rv-10.108,10**; **Sarama** gives a befitting reply to **Panis** wherein she makes it clear to the **Panis** that she knows nothing about the relationship terms like **bhrātṛtvam/brotherhood** and **svasṛtvam/ sisterhood** as it is **Indra** and the terrible **Angirases** who have proper knowledge about these words. **Sarama** further states that **those Divine Beings** had entrusted her the task of locating the cows. As she has correctly located them, now she clearly tells the **Panis** to leave the cows there and move away to a long distance.

Rv-8.83,8: *pra bhrātṛtvam sudānavo.adha dvitā samānyā | māturgharbhe bharāmahe ||*

Ye Bounteous Ones, from time of old we here set forth our **brotherhood**,

Our kinship in. the Mother's womb.

Comment: Above verse is taken from the hymn addressed to **Visvedeva**, in which we find the word **bhrātṛtvam /brotherhood** without the reference of any character. However, in the earlier verse **Rv-8.83,7** the Composer has described the Gods like **Indra, Vishnu, Asvins** and **Maruts** having the common origin /सजात्यानाम. Hence it can be said that the term **bhrātṛtvam /brotherhood** (seen in **verse-8**) is applicable to the Gods mentioned in the verse **Rv-8.83,7**.

Note: In the verses **Rv-1.124,7** and **Rv-4.5,5** the terms **अभ्रातेव / abhrāteva** and **अभ्रातरो / abhrātaro** are noticed which actually mean **brotherless** or **without brother**.

P. Presence of many Relationships terms in the Same Verse:

In the several verses of Rigvedic Poems, different Composers have used more than one relationship term about some Divine Characters. In this section, we will discuss some of them.

Rv-4.3,13: *mā kasya yakṣaṃ sadam id dhuro gā mā veśasya praminato māpeḥ |*
mā bhrātur agne anṛjor ṛṇaṃ ver mā sakhyur dakṣaṃ ripor bhujema ||

Go never to the feast of one who harms us, the treacherous **neighbour** or unworthy **kinsman**.

Punish us not for a false **brother's** trespass. Let us riot feel the might of **friend or foeman**.

Comment: In the above verse, the Composer has used some common relationship terms like **brother, friend** as well as some new terms like neighbour (वेश/Vesha), foe (रिपु/ripu), crooked person (anruju) etc.

Rv-4.17,17: *trātā no bodhi dadṛśāna āpir abhikhyātā marḍitā somyānām |*
sakhā pitā pītṛtamaḥ pītṛnām kartem ulokam uśate vayodhāḥ ||

Be thou **our guardian**, show **thysself our kinsman**, watching and blessing those who pour the Soma;

As **Friend**, as **Sire**, most **fatherly of fathers** giving the suppliant vital strength and freedom.

Comment: Poet says that **Indra**, be our protector/guardian/**trata**, be with us as a **close relative** and **friend** and act as **fatherly of fathers** to provide necessary strength (**vayodha**) to people.

Rv-6.55,5: *māturdidhiṣumabravaṃ svasurjāraḥ śṛṇotu naḥ |*
bhrātendrasya sakhā mama ||

His **Mother's** suitor I address. May he who loves his **Sister** hear, **Brother** of Indra, and my **Friend**.

Comment: In the above verse, the Composer has used the terms like **mother, sister, lover (jara), brother** and **friend** (of Indra) to describe the different roles of **Pushan**.

Rv-5.34,4: *yasyāvadhīt pītaraṃ yasya mātaraṃ yasya śakro bhrātaraṃ nāta īṣate |*
vetīd v asya prayatā yataṃkaro na kilbiṣād īṣate vasva ākaraḥ ||

The Strong God doth not flee away from him whose **sire**, whose **mother** or whose **brother** he hath done to Death.

He, the Avenger, seeketh this man's offered gifts: this God, the source of riches, doth not flee from sin.

Comment: The Poet of the hymn addressed to **Indra** in the above verse, reminds us that **father**, **mother** and **brother** the three members of the enemy family who were killed by Indra.

Rv-5.85,7: *aryamyam varuṇa mitryam vā sakhāyam vā sadam id bhrātaram vā |*
veśam vā nityam varuṇāraṇam vā yat sīm āgaś cakṛmā śisrathas tat ||

If we have sinned against the man who loves us, have ever **wronged a brother, friend, or comrade**,

The neighbour ever with us, or a stranger, O **Varuna**, remove from us the trespass.

Comment: In the above verse, the Composer has employed the terms such as **brother**, **friend**, **neighbour**, and ordinary/native person to express his regret for committing sins against them.

Rv-8.1,6: *vasyānindrāsi me pītūruta bhrāturabhuñjataḥ |*
mātū came chadayathaḥ samā vaso vasutvanāya rādhasa ||

O Indra, thou art more to me than **sire** or niggard **brother** is.

Thou and my **mother**, O Good Lord, appear alike, to give me wealth abundantly.

Comment: In the above verse, the Composer has compared the generosity of **Indra** with his **mother**, but severely criticized the behaviour of his own **father** and niggard **brother**.

Rv-1.26,3: *ā ni śmā sūnave pītāpīryajatyāpaye | sakhā sakhye vareṇyah ||*

For here a **Father for his son**, **Kinsman for kinsman** worshippeth,

And **Friend**, choice-worthy, for his friend.

Comment: Above verse is from the hymn devoted to **Agni**, in which the Poet has used terms like **father**, **son**, **kinsman**, and **friend** etc. to describe who all are involved in sacrifice.

Rv-1.119,5: *yuvoraśvinā vapuṣe yuvāyujam ratham vānī yematurasya śardhyam |*
ā vām patitvam sakhyāya jagmuṣī yoṣāvṛṇītajenyā yuvām patī ||

Asvins, the car which you had yoked for glorious show your own two voices urged directed to its goal.

Then she who came for **friendship**, Maid of noble birth, elected you as **Husbands**, you to be her Lords.

Comment: Here the Poet has imagined the marriage of **Asvins** to a **nobly born young girl** who first approached them for **friendship** and then elected them as her **husbands**.

Rv-1.191,6: *dyaurvedaḥ pitā pṛthivī mātā somo bhrātāditiḥ svasā |*
adr̥ṣṭā viśvadr̥ṣṭāstīṣṭhatelayatā su kam ||

Heaven is your Sire, your Mother Earth, Soma your Brother, Aditi Your Sister.

Seeing all, unseen, keep still and dwell ye happily.

Comment: An **insect who hides in the grass** has been implicitly depicted to have related to several Deities, like **Heaven as father, Earth as mother, Soma as brother** and **Aditi as sister**, practically means as if **it** has their blessings and hence **it** remains invisible/ untraceable.

Rv-10.7,3: *agniṃ manye pitaramagnimāpimagniṃ bhrātaraṃ sadamitsakhāyam |*
agneranīkaṃ br̥hataḥ saparyam divi śukraṃyajataṃ sūryasya ||

Agni I deem my **Kinsman** and my **Father**, count him my **Brother** and my **Friend** for ever.

I honour as the face of lofty Agni in heaven the bright and holy light of Surya.

Comment: Here the Poet sees **Agni** as **father, brother, friend** and relative.

Rv-10.34,4: *anye jāyāṃ pari mṛśantyasya yasyāghṛdhad vedane vājyakṣaḥ |*
pitā matā bhrātara enamāhurna jānīmo nayatābaddhametam ||

Others caress the **wife** of him whose riches the die hath coveted, that rapid courser.

Of him speak **father, mother, brothers** saying, we know him not: bind him and take him with you.

Comment: In the above verse which is addressed to **Gambler**, the relationship terms like **wife, father, mother** and **brother** are present.

Rv-10.39,6: *iyaṃ vāmahve śṛṇutaṃ me aśvinā putrāyeva pitarā mahyaṃśikṣatam |*
anāpirajñā asajātyāmatih purā tasyāabhiśasterava spr̥tam ||

Listen to me, O **Asvins**; I have cried to you. Give me-your aid as **sire** and mother aid their **son**.

Poor, **without kin** or **friend** or **ties of blood** am I. Save me before it be too late, from this my curse.

Comment: Above verse belongs to the hymn addressed to **Asvins**, wherein the Composer (woman) expects from the **duo Gods** to provide her aid like **parents** or **father** gives to their **son**. The Composer further says that **she is alone, without kin or friend or blood relative** and hence the Gods should save her from the awkward situation.

Rv-10.186,2: *uta vāta pitāsi na uta bhrātota naḥ sakhā | sa nojīvātave kṛdhi ||*

Thou art our **Father, Vata**, yea, thou art a **Brother** and a **friend**.

So give us strength that we may live.

Comment: The Composer has called God **Vata** as his **father, brother and friend**.

Now take a close look at the following famous **Sanskrit shloka** which is sung as the prayer in many religious functions/rituals in India.

त्वमेव माता च पिता त्वमेव, त्वमेव बन्धुश्च, सखा त्वमेव।

त्वमेव विद्या, द्रविणं त्वमेव, त्वमेव सर्वं मम देव ॥

Tvameva mātā ca pitā tvameva, Tvameva bandhuśca sakhā tvameva.

Tvameva vidyā draviṇaṁ tvameva, Tvameva sarvaṁ mama deva.

“You are the **mother**, you are the **father**, you are the **brother**, you are the **friend**, you are the **knowledge**, and you are the **wealth**. O god of the gods! You are everything for me”.

It is generally is believed that this **Shloka** has been sourced from the **Pandava Gita**, a sacred collection of hymns.

It demonstrates that the Composer of above Shloka continued the tradition of the Rigvedic Poets who in the various hymns composed during the different period of time have treated most of the Vedic Deities of their Imaginations as their Father, Mother, Brother, kin, and Friend etc. Additionally, in several verses of Rigved, the generations of Composers have called these Deities as the bestowers of wealth, progeny, cows and intellect.

Concluding Remarks:

Summing up the discussion on the topic of the note, through the composed Poems, the generations of **Rigvedic** Poets have brought out the **beauty of varied Relationships mentally visualised by them** such as the **immortal Deities of their imaginations** too have taken birth from the **Parents** (in many songs, **Heaven** and **Earth** are treated as the father and mother of the Deities respectively means both become the **Universal Parents**. Also **Rudra** is said to be the **father** of **Maruts** and **Prishni** is their **mother**). Additionally, Gods like Indra, Agni, and Varuna etc. are believed to have **wives (देवपत्नी/Deva-Patni)** means they have been presented very similar to the human beings, as if each God is totally involved in his family life.

As per the Rigvedic text, Seven Adityas are the **sons** of Goddess Aditi, Indra is the **brother** of Agni, Maruts are the **friends** of Indra, immediately after his birth Indra grows to gigantic size; almost smashed Heaven and hence is about to make his mother **widow**, Tvastar has **son-in-law**, Usha/Dawn is the **daughter** of Heaven, Usha/Morning is the **twin sister** of Nakta/Ratri/Night, Agni is the **son** of waters, Asvins are the **twins**, Pushan is the **lover of his sister**, Seven Rivers are the **sisters**, and Ten Fingers are the **unwedded sisters** etc.

Apart from highlighting different relationships among the Mythical Characters of Rigvedic document, the Composers have also revealed several **factual relationships** of the **Real Characters** including the members of Royal Families and Priestly Community. As a matter of fact, as per the information provided by the Early Mandala Poets, king **Devavata** of **Mandala-3** happens to be the **great grand-father** of **Mandala-7 Bharata king Sudasa**. Similarly, the **Composer of Mandala-10** has clearly stated that ancient Rishis like **Angirasas, Bhrigus** etc. are his **ancestors**. However, the most interesting terms about the **true relationships** are found in the hymn **Rv-10.85**; wherein, the Composer has made it clear that an orphaned girl child who was abandoned by her parents, after her marriage, when becomes a part of a joint family, then in addition to **her husband**, there she has to live with many unknown members of that family such as **father-in-law, mother-in-law, brother-in-laws, sister-in-laws** etc. as well as the various **domesticated animals** (two-footed, four-footed) present in the house of her **husband**. This description throws the light on the family life of Rigvedic period.

In addition to above, several **Mandala-10** Poets in many verses of the different hymns, have designated **their ancestors as the Gods**, and through the composed songs, they invoked the forefathers to arrive at the site of **Yajna** to enjoy **Soma** and other offerings.

References:

1. “Rig Veda” (Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF.
2. Monier-Williams Sanskrit-English Dictionary.
3. General Information about various terms sourced from Internet/public domain.